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ABSTRACT

This book presents the experiential approach as a method for teaching art history. Through this approach, which may be used with any student age group, art historical problems are explored through self-expressive art production and experienced events. Yet, the focus remains on the art object rather than the student. The approach encourages: immersion of the student in important ideas; student expression of important ideas; description, descriptive analysis, and development of descriptive vocabulary; and discovery of context. The book is divided into five chapters: (1) "The Experiential Approach to Teaching Art History"; (2) "Teaching Art History: Expanding Our Methods"; (3) "Experiential Projects: Part One, and Part Two" (part one contains projects that require no prior knowledge of the culture, part two presents projects that encourage careful study and research combined with imaginative response); (4) "Projects Using Themes"; and (5) "Evaluation." A footnote section is included. Appendices list artists, art works, masterpieces, contributors and participants, sources and resources, bibliography, and suggested additional readings. (MM)

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Getting Into ART HISTORY

Annie Smith

Francena Hancock

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Getting into ART HISTORY

By **Annie Smith**

with Francena T. Hancock

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For reviewing the manuscript in draft and for allowing our use of their kind responses for the back cover, I thank David Thistlewood and Joan MacLeod. I am grateful, too, for Joan and Denise MacLeod's encouragement and scrupulous editorial precision.

To my own faculty, colleagues in the Art and Art History Program and to Jim Crossan in particular go my enduring thanks and appreciation for our work together.

For skilled work and attention to detail in page-making, we thank Sharon Lewis Dickerson – layout and design, Scott Kuppenburg and Anne Keith – final manuscript preparation, and Jim Killian of San Luis Print and Copy – the completed volume. Ed Zolkowski deserves thanks for his can-do attitude that helped us realize we could "just do it."

Opinions, omissions and any errors of fact, however, are solely attributable to the authors, who here publicly solicit comments, suggestions and/or corrections of this first volume of ***Getting Into Art History.***

How to Use This Book

This book is intended for teachers and students to use as a manual, a guide, a workbook, a source of ideas, and a means to stimulate the imagination so that they might "get into Art History." The format and design of this publication reflect these intentions.

ABOUT THE MARGINS

The wide margins included in Chapters Three and Four have two purposes: they provide a place for small black and white images which reference the text, and a place for your personal notations of the many ways you and your students experience Art History. Here you may record your ideas about the projects, or ways in which you extend, alter or replace the project, sources for additional art historical information pertaining to the content under discussion, and newly devised projects you wish to try.

ABOUT THE VISUALS

The black and white visuals contain examples of varied student responses to some of the projects described in the text, a few line drawings which reference some masterpieces, and drawings which describe method or technique. Some of the student examples which appear in colour are indicated in the text by ◐. All student examples are from institutions in Canada unless otherwise captioned. See page 147 in the Appendix.

As you begin to explore some of these projects with your students, you will realize how quickly thirty different visual responses to a single project emerge. This variety will reveal the students' range of abilities and interests, and the degree to which their research and imagination have informed their results.

Although space in a publication limits the number of visuals included, you are free to record and accumulate as many examples of your students' explorations as you wish. I encourage you to photograph and/or videotape student work whenever possible, because art is visual, and it is these products which you may then review and share with colleagues and future students.

ABOUT THE FORMAT

Although all text is closely connected with my lectures and workshop/class commentaries, you will see some essentially verbatim remarks in italics within the text, and others singled out by bold italics between rule lines for emphasis.

Student work is from my classes and workshops unless otherwise noted. Abbreviations identify two programs:

A & AH refers to the Art and Art History Program of Erindale College, University of Toronto, and Sheridan College, Oakville, Ontario.

GD refers to the Graphic Design Program of Sheridan College.

Foreword/Afterword

to the 1993 Edition

In the eight-year process of developing this volume, I have become ever more confident that we are indeed educating through art. My own work reflects the greater range of sources available and the developing interests of teachers and students in the whole world of Art, not the least of which is the recent availability of works from many countries by scores of women artists previously unknown or neglected.

Through my extensive travels and dedicated participation in art conferences and university seminars in North America, South America and Europe, I have noted with delight the ever-increasing attention being given to expanding cultural, ethnic, gender and genre considerations in art history. The Western European tradition is gradually losing its exclusivity in art history curricula as young art historians engage in scholarly research in new fields and embark in new directions. Museum and gallery exhibitions have brought multi-cultural works to young audiences; publishers are making accessible to schools excellent reproductions in colour of the art of many races and peoples; superb videos that focus on current and traditional art historical content together with sequenced text books and curriculum guides are now available for teacher and student use.

Although the projects and examples in this book are drawn largely from the Western European tradition, this is only an apparent limitation. The book is designed in such a way that examples of art work from any time, any place, or any people may be substituted for the works I have chosen. Indeed, this book challenges teachers and students to create their own Getting Into Art History projects which will illuminate today's art historical concerns and interests.

There is, however, one note of caution in this: try to base your invented projects with their necessary background information on accurate research. Look for current publications of art historians since often the desire to simplify information in some art education texts leads to an over-simplification and ultimately to a misunderstanding — even a falsification — which robs an image of its complexity, mystery, and power. Works of art deserve meditation and thorough scholarly analysis.

Getting Into Art History attempts to engage the teacher and student of art in the complexity of the work. My experience has shown me repeatedly that those so engaged do go on to learn more of the chosen artists, more of their work, more of their cultures. When you follow my method you will expand rather than simplify; you will not be reduced to a few facts and definitions, but will learn to see art works from many points of view. You will ultimately enjoy the many surprises that art historical research will yield. And you will, I hope, continue to involve your students in ***Getting Into Art History!***

Preface

The essence of Dr. Annie Smith's work is her objective to "make the art object and its history a present, living, and meaningful experience" for students, pupils, and indeed everyone, as the means of raising their consciousness towards aesthetic heritage and culture in the widest possible degree.

Traditional methods of teaching the History of Art have featured the dissemination of simplified versions of expert knowledge, offering little opportunity for newcomers to engage *with this knowledge by the application of their own insights, imagination and interpretation.*

The Approach proposed and demonstrated by Annie Smith is to encourage original *study of artists, their subject-matter, the circumstances of their lives, and the products of their creativity, by translating all of these matters into problematics that are recognizably of* today. *This is achieved with a variety of teaching techniques — situational drama, brain-storming, creative re-enactment of some of art's historic episodes — that share the property of having been perfected in Annie Smith's renowned and distinguished practice. Her students thus* identify *with artists and their works; and in an exactly similar way the readers of* Getting Into Art History *will readily identify wih her purposes, be enabled to practice her accessible methods, and begin to contribute to the revitalization of Art History in education.*

For the ultimate aim of this Approach is not to supplant conventional scholarship, but to encourage future citizens to accept Art History as a matter of vital *significance in their lives. As such, this excellent book has prime validity as a teacher's text, though it will also be required reading for museum curators and arts administrators, and for all with interests in sustaining a living visual aesthetic culture.*

– David Thistlewood
Editor, Journal of Art and Design Education
Liverpool, 1993

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Introduction

I love to teach! I love to watch faces light up with interest, focus, and growing understanding. And I like to lead them on, my students of whatever age, daring them to set aside for a moment their memories and judgments, challenging them to look at a work of art with new eyes and respond to it in an intensely personal way.

So this book owes its life to the many students and teachers who, over the past thirty years, have joined with me in actively experiencing our artistic heritage. Through the ages, periods, and "isms" of art's history, our shared teaching and learning clearly resulted directly from purposeful and intensely personal confrontations with art works and artists, a process I call the "Experiential Approach to Teaching Art History."

In the beginning it was different. When I began teaching I had little or no anxiety about teaching Art History so long as the slide projector worked and I could darken the room properly. Like my professors at college, I assembled the best collection of slides available, ordered sufficient copies of Gombrich or Janson, and took out my college notes. I was ready to proceed. I enjoyed looking at art works enough to have viewed many permanent collections in museums and galleries, certainly enough to know that it is important to encourage students to see the "real thing" whenever possible (and to arrange museum trips for my classes during school hours, just to make sure they got there).

Even then I was trying a little bit of everything in my classes, but in the main I observed the three major traditional arrangements: theme, biography and chronology. For younger students I preferred to relate my teaching to their experiences, and used animals, flowers, war, love and hate—and portraits. For older ones, I noticed that adding appropriate comments about artists' lives encouraged them to think of the great masters in art as real people. Dead, yes; but worth knowing. Artists do seem to live memorable lives! I presented secondary students who were undertaking chronological studies in literature and history with historically compatible offerings where possible, and enlivened the sessions with anecdotes from artists' lives, and stories from the paintings and sculptures.

After teaching a few of these courses, I had learned a great deal about Art, and artists, and cultural history. I liked that. But what I didn't like was that I did all the work—and I had all the fun. When I asked students what they had actually seen, they were at a loss to an-

swer. They remembered only a few details about artists, and bits of the stories painted by those artists. Clearly, the chronological parade of images was eminently forgettable!

I suppose most of us learned our Art History in this way, sitting in a darkened room watching slides of art works projected according to one of the three arrangements: theme, biography and chronology. Some of us were shown art works in studio classes as examples of technique and/or subject matter. I still remember in college having a salt block to carve in the manner of a Greek stele. When we needed to ready the studio for the next project, we took all the carvings to a nearby pasture and watched the cows lick them. But, in exam period, for our grade, we were asked to identify slides along with corresponding dates, and define terms, perhaps, or match artist with work or style. Essays, memorized dates, and mere seconds for a slide-glance—for me this always seemed to have so little to do with art—or Art. Perhaps that is why I often hear teachers, as well as students, describe Art History as "slides, dates—and boring."

Is this response a result of the organizing structure of Art History courses? Is it because thematic groups are boring? Are artists' lives and *oeuvres* unable to hold our attention? I don't think so. Is this the result of the works chosen, then? Is the curriculum dated or otherwise unsuitable? Again, I don't think so.

I believe that the negative response has little to do with organizing structure or with curriculum, and much to do with the way Art History is taught and examined. Years ago I was cheered to find that Edmund Feldman shared my feeling about the need for alternatives in teaching and testing. In an article for *Art Education* he writes:

"For curricular purposes, we may think of Art History as a species of anthropology.... While art historical lectures are frequently fascinating, it would help immensely if alternatives to the darkened room and lecture method could be devised. Conventional art history instruction offers a classical illustration of teaching that is vitiated by the student's awareness that he will be tested by a method which tends to spoil his interest in, and affection for, the subject." (1)

The projects I ultimately developed validated Feldman's belief in the need for alternatives. The projects express my belief in the necessity of direct experience with art and focus on the acquisition and employment of skills such as visual acuity, visual recall, time reference, and verbalization of visual material. They come in at least two categories: those projects requiring no prior knowledge of art, artist, or culture on the part of the students, and those which ask them for careful analysis and/or research while attempting an assignment.

Some projects are simple, emphasizing memory of one image; others encompass much more, and require looking long and hard at an image and analyzing the found elements. The skills of Art History, however, the "good manners" involved in approaching a work of art, are always the focus of a project.

I know that as teachers we can always improve our teaching and evaluation methods. For it is the teacher who must create the interest, make the surprising connections, and offer the student a link with his/her own world to foster a continuing involvement with Art, artists, and the world(s) they lived in. It is the teacher who must use every opportunity to encourage students to demonstrate what they know in a variety of situations which tap individual strengths and interests.

My purpose here is to show you some lively pedagogical methods that until now may not have seemed appropriate to teaching Art History. And because I believe that good teaching should also be accompanied by thoughtful, extensive, and purposeful evaluations, in Chapter Five I describe ways to enliven and enrich the process of evaluation and extend student involvement in that process. You will find many alternatives to the kinds of testing and evaluation we were faced with in our college experience.

I suspect you may well agree that we must challenge the way Art History is being taught and tested, for the enthusiasm which led us to become art educators at one level or another keeps us looking for ways to make art accessible to everyone with an inclination to look at art work. Otherwise, you would hardly be bothering with this book.

No one I have ever read has said that the slide lecture, or (original) object lecture, is the only or even the most effective way to teach about art. In the absence of any such recommendation, and in the presence of interest and learning with my Experiential Approach, I refuse to accept the persistence, one might say the inevitability, of "slides, dates—and boring!" Slides can be used in new ways, dates can be positive factors, and Art History can be wonderfully exciting. It is time for us to challenge the prevailing pedagogy and methodology.

Let's not just look at Art... let's get into Art History!

One

The Experiential Approach to Teaching Art History

A museum that displays works from the past as well as from the present is not a graveyard of remembered feelings but a source for new experience, a means by which each visitor can expand private environment and savor those qualities of perception and thought which might otherwise have been missed. To walk through galleries or even to thumb through the illustrated pages of a book on art is to meet with a distinct series of happenings, each one of which marks the fresh union of the eye and the mind.

– Joshua Taylor

How can we help students experience the impact of art upon eye, and thus upon mind? How can we help them to make a "connection," to make what is old become excitingly new? ***How can we make the art object and its history a present, living, and meaningful experience?***

When I began to ask myself these questions, and to search for alternative teaching methods, I considered what worked—content and method—and perceived some of the basic truths in "art builds upon art." Students who had connected with even one specific work, who had examined, discussed, and produced an independent analysis of that work, were more disposed to look with interest at whatever came next. And so I wanted to develop a method which involved the students as participants, *not* as audience. I wanted them to get out of their chairs and into the exploration of a painting or a sculpture so that they could discover for themselves precisely those aspects that textbook authors and art historians point out in wearying detail. I wanted them to understand and appreciate the process of creating a visual work of art by expressing their own responses in a similar fashion. I wanted them to look at a work and then respond to it—not verbally, but visually.

I decided to take some time from slide-lectures to "get into" a painting with a grade nine class. Yes, I had some trepidation about going against the expected methodology for a serious course in Art History. What if the other teachers saw the flash bulbs popping in the classroom, and something akin to a costume class taking place, with students dressing up, applying whiskers, and giggling? Or what if there were cutting and pasting instead of note-taking, and rearrangement of chairs and tables, and students assuming poses that, to the uninitiated, did not nearly resemble Adam and God on the Sistine Chapel ceiling?

Anxious moments continued through the term, though I persisted in my defection and found an ally in

the librarian, who suddenly found her big, illustrated books being used, propped up on library tables so that several students could study the reproduction together and make sketches.

At the conclusion of it all, I noted the following: What had I asked of my students? To look at an art work closely enough to see what was there for them and then work with what they found.

How did they respond? One student first perceived mostly colours; another, the arrangement of objects; another, the facial expression of one or more characters and so on. Each observation was duly named and noted. The students themselves became the "experts" and contributions had to meet the test of general acceptance from the group.

What were the measurable results? A usable art vocabulary, and many questions, most of which were referred to the group to research. Some questions needed rephrasing for easier answering. What one student forgot, another remembered. They made notes for themselves, and used me as one of many resources.

What did my students gain? Confidence in their own abilities to "see like the artist" and to express the qualities of a painting in various ways. (Metaphors abounded—gifts from the English class!) An eagerness to see what other artists had done with similar content. Likes, dislikes, and reasons. A budding recognition that they were being asked by the work to feel a specific emotion, think specific kinds of thoughts, and ask questions which needed something more before they could give answers. A curiosity about the culture and times that gave rise to the work of art. An interest in stories told by a painting or sculpture. Some notion of the importance of scale.

What was given up in the process? For my professional comfort, not too much in generalities, but quite a lot in specifics. Dates, particularly, tended to be lumped into half-centuries, and "isms" placed within rounded-off quarter centuries as we approached modern times. Subtleties were dispensed with, strong contrast predominated. Many artifacts were presented and examined for central ideas; few were made memorable in all detail.

Although these specifics were given up, I had a good feeling about that course, and I taught a few more along similar lines. But I still had one more step to take, and that was to stop using the art of the past in the service of an extrinsic goal such as studio technique or the rather nebulous concept, cultural history. I began to recognize that art education, including art history, is truly a composite discipline deserving of a methodology which preserves and enhances the beneficent potential ascribed to Art through the centuries.

By now I knew that appreciation of visual art must involve more than just looking. As a teacher, I wanted my students' personal, committed effort to respond to art work, an endeavour that would develop a mutual trust in our experiences of art.

I had been much taken by Joshua Taylor's *To See is to Think*. In the Preface, he clarifies the nature of this experience:

To look at a work of art is to think. Some people might not call it that—we often limit the word thinking to a somewhat pragmatic exercise in which we rationalize various desires, feelings and uncalled-for promptings of the brain—but in any case, looking at a work of art is a distinctive use of the mind, Every sculpture, painting or graphic work provides us with a new mental activity which might well have the power to engage all our functions from memory to muscular action, from seeing to touch. To be sure, such engagement requires a commitment on the part of the viewer: one has to be disposed to act, but it is only from such a thoughtful, personal encounter that the experience of art has meaning and sensible judgments can be made. (3)

"Disposed to act" is the key, isn't it? We want our students to look at art and be disposed to act with regard to what they see. Taylor desires viewers of art to see, to find meaning, and to make sensible judgments. Can this possibly occur in a ten-second slide-glance? What will be required, then, to allow the student, to invite the student to become disposed to act?

I developed the ***Experiential Approach*** to foster this disposition, this commitment to sustained looking, and to facilitate the student's full expression of an essential idea found in chosen works of art.

By drawing, painting, cutting-and-pasting, or sculpting, students can express their own understandings of the central idea. For example, if we are studying Revivalist architecture, instead of asking students to describe in an essay the salient characteristics—the essence—of a Baroque building, I ask them to create a Neo-Baroque telephone booth, one which I make sure the other members of the class can recognize instantly as Neo-Baroque and not Levantine or Neo-Romanesque. Or, if we have concluded a study of Art Deco they might be asked to redesign a present-day useful article not available in the time period studied—an Art Deco Cuisinart, for instance. After an artist is studied, students can choose a favorite record album or cassette cover to redesign in the style of that artist, expressing the instantly recognizable essence of that artist's works. All of the foregoing examples draw upon the past for a contemporary creation.

Just as valid is a project which links present-day design to a society in the past. The student must answer in a visual way the questions: "What do you know about the populace of, let's say, the medieval period in Europe, which would indicate their interest in buying the product you have chosen to market? And what would be the format or method of advertising most likely to appeal to them?" One student marketed FloPen markers to the monks by using them to make illustrated manuscripts. Another student described his knowledge of the Victorian fascination with inventions by depicting a salesman showing his customers a ghetto-blaster.

The Approach addresses four basic needs in Art History education. The first is to immerse students in an idea important to art study—let's say "scale." (It could equally be "abstraction" or "baroque.")

The second is to stimulate students to express the most important aspects, the most memorable ideas from that study, in a visual creation.

The third is to reinforce Art History "good manners" by encouraging close looking at the original work: attention to essential characteristics, analysis of colour, line, shape and so on, together with development of appropriate descriptive vocabulary.

The fourth is to focus on time periods and time comparisons; to create interest in discovering the context of the material studied, the why, the wherefore, the what-else of the periods and art works investigated.

In using the Approach, it is important to retain a strong sense of what is properly the main job and purpose of the teacher of Art History, and what is properly the main job and purpose of the student. The task I have given you as teachers embodies your purpose and work: make the art object and its history a present, living and meaningful experience. All your historical and technical knowledge of art, artists and cultures, all pedagogy, and all understanding of human development is to be used to this end. Other course goals, such as developing visual memory and understanding basic facts and chronology, derive from experiencing a variety of art works, not from just looking at them. In the Experiential Approach, the student's responses to art historical questions are personal and

self-expressive, ***but*** they focus on the art object, not on the student. For this reason,the Approach does not create a barrier between teacher and student, one having the answer and the other trying to discover it. Teachers using the Approach will find that they, too, are students as they develop their own personal responses to art works; and students, in sharing their understandings and creative re-interpretations with the rest of the class, will themselves become teachers.

Whenever an art object or an artist is to be studied, the teacher using the Experiential Approach invites students' participation, their imaginations, and then their sharing. It demands "response-ability", the ability and willingness to respond to artistic problems posed by specific works of art, using ways which stimulate and strengthen their own and others' experience of the studied work. This is why the Approach works with first-graders as well as with museum docents.

This approach is a process to use with your curriculum and it does lend itself to use with any age group willing to respond to art instead of being content just to glance at it. The response to an artistic creation from the past becomes another artistic creation and both now exist in the present. The process extends the slide-oriented "looking" and the "four-second museum glance" into a personal confrontation between student and art work, or between student and artist—a unique experience.

Art is the source for that new experience. What does that mean? Briefly, it means that when we show an art work, we expect students to respond to it. What kind of responses do we hope to see? Taylor clearly states the desired priority:

Questioning is an irresistible impulse of the living mind. In encountering a work of art, however, the first question should not be about how the work can be described in someone else's language or be fitted into a pre-existing order, but about how differently the mind works because of the encounter. The viewer should first question himself, not the expert.(4)

We know that new experiences are the lifeline of youngsters; they grasp them firmly and pull up close, crowding around, asking more questions than can be heard or answered. Teachers of elementary students know their energy and curiosity, their willingness to try something new, their spontaneous evaluations (not always positive)—and their impatience. As for adolescents, once they discover the deathless, sexy qualities of great art, and are released from formal introductions to masterpieces to meet the works first in their own language (5), they give enormous energy to their responses in projects, assigned and unassigned.

Taking time for projects undoubtedly seems risky. In this age of accountability, of meeting pre-set goals, and of establishing and obtaining evidence of met objectives, risk-taking becomes a challenge. We are not all university researchers when we try new ideas. Allowing yourself to think imaginatively, and then going ahead with your own new ideas may seem like double jeopardy: "Is this idea good enough to engage my students?" and "What will my supervisor think?" I am telling you about my risk-taking to encourage you to take a few risks yourself. After all, wouldn't you do almost anything not to be caught in the "slides, dates—and boring" syndrome that we all deplore?

The time we have for education is not a matter of years, but a matter of moments of intensity that press us into thought.(6)

Has any of us been uplifted by a "moment of intensity" while gazing passively at a slide or reproduction, no matter how great the masterpiece? Not often. Something has to happen.

Two

Teaching Art History: Expanding Our Methods

Mere exposure to the arts is not enough. If it were, the most cultured members of society would be the guards in our art galleries and the ushers in our concert halls. — *Richard Bell*

This somewhat irreverent statement always makes me feel better about being a teacher of Art History. Access to original works is a true blessing, a resource which makes what we do in the classroom come alive. But the valuable resources most of us depend upon in teaching Art History are projectors, slides, print reproductions, and texts. The issue is how we use them in our allotted time to create a vivid learning experience for the class and an interesting one for the teacher. To whatever degree, we have decided that we need to do more than just look if we are to understand and enjoy fully the works of art available to us.

Lecturing With Slides

I think it is probably true that all teachers of Art History lecture, in one form or another, no matter what the grade level. It may be as short as a minute, or as long as three hours, but we "tell" it to our students.

Do we know what we want students to take away from our "tellings?" Motivation? Facts? Enthusiasm? Appreciation? Or something else? Most of us went through school sitting quietly while listening to teachers tell us what they wanted us to know. It was a kind of "ours not to reason why" philosophy. But our students aren't sitting quietly, and we need to think about our reasons for lecturing at all.

Why Lecture? It used to be that the purpose of lectures was to impart new information, and presumably the reason for telling the information was that it was garnered from many sources or was original with the lecturer, and it was not (readily) available in written form. Or perhaps the available information would take too long to read, so a selective précis was given. Usually, a scholar of old would also present a concept, a thesis to be tested by his students. He would use them to help prove or disprove a theory.

Right now you may be thinking: "I lecture because the best way to disseminate knowledge to a large group is

to 'tell it' to them! That's how I know they have heard it." But so many times, we look up from our notes and realize that at least half the students in our group have not heard, and of those who have heard, few have written it correctly in their notes, and even fewer have learned it on the spot.

If we expect our lectures to stimulate learning, we must create interest in the information we offer. That sounds easier than it is. I hark back to that word "boring," for it is the antithesis of "interest," the essential ingredient for learning

Important Questions. Am I boring? Are you boring when you talk to your class? Have you asked anyone, a colleague, or even your students, to "review" your favorite lecture? Have you asked a respected colleague for suggestions on style—fluency, inflection, pacing, variety? Do you remember to speak so that you can be heard? If you face the audience so you can have some eye contact, do you then turn and talk to the screen each time a new slide appears? And if you stand at the back or in the middle of the room with the remote in hand, can you maintain any kind of personal contact with individuals? Do you know how you come across to your students? Why not ask them?

Is your information entirely new to your students? Are you presenting new information geared to an interesting topic? Or do the lectures simply duplicate the textbook? For the teacher who lacks an extensive background in Art History, it is tempting to rely upon the same text the students are using. At least in this case, decide to base lectures on the important points of the next day's lessons, so that students return with a background, which will reinforce learning and keep them on track. The time you save may be your own. You still risk losing students who have read the assignment—so it will be to your advantage to read in at least one other source, digging out some new specifics to keep your audience awake.

The Importance of Other Sources. One of the reasons more traditional masterpieces are used in the projects following is that they are available to teachers, both in their art and art history courses and in the still predominantly western European texts. Despite today's preoccupation with issues of multi-culturalism, gender consciousness, and contextual awareness (placing art works in their social, political, and economic contexts), most Art History departments continue to follow the traditional and chronological approach, perhaps reflecting the professors' training and interests.

I am sure that in time new content will be added, museums and galleries will continue to mount documented exhibitions of cultures previously neglected, and scholarly articles and periodicals will increase the breadth of material which comprises art history.

What a teacher often needs, though, is a personal "Companion to Art History" to amplify and update the text, if one is used, and to begin to add images reflecting our newly surfacing concerns to the basic curricular offerings. Remember, the Experiential Approach is a means, a way to approach whatever content the teacher wishes to include for the class.

The "Companion" can be as simple as a big folder into which you stuff anything relevant to your course—stories, gossip, art and anecdotes about the famous and not-so-famous people in paintings, sculpture, architecture and whatever else. These will spark students' interest, keep their attention, and help them remember the works. Enlist help from the librarian; look at the art section of news magazines, and find reviews of retrospective shows.

Most of us love stories, but to enhance a lecture they have to be told well. Try listening to storytellers on the radio, or on cassettes. There

are so many available now, and free from the library, too! Practice storytelling, if only to your mirror as audience. To lecture and hold the attention of your audience is not easy. As a story teller, you must be interested in what you are saying: like it or not, the tone of your voice quickly communicates your interest (or lack of it).

What can keep you interested in your own lecture? If you haven't discovered something new for yourself, it is sometimes hard to present the material as fresh and new. But if you love a work you are presenting in a slide, that in itself may be enough to convey your enthusiasm to the class. Let your feelings show. Let them in on your favorites. Ask them about theirs.

Still, lecturing has its limits and you, as a sensitive teacher, know how long your class can stand being "talked at." Even my university students flag after an hour, and so do I! After that, something else has to happen—a change of pace, a coffee break, discussion, challenge, or involvement in a hands-on project.

Students tell me they manage to get to my lectures because they are afraid they'll miss something. I try to make sure they will miss something if they aren't in class! And I try to advise them ahead of time what to expect in the next lecture. A lot of us read *The Shock of the New* and saw the film series by Robert Hughes. So why would we attend his lecture? Not to hear a repeat of the book, but to gain some new experience. We went to his lecture to hear "more."

Of course, that's only one lecture. How different it is to face 100 Art History students in lectures once a week or 30 youngsters in Studio five hours a week and expect to give them a new experience at each session. But is it really that different? What if there were one story you delivered each time as a kind of treasure for them to cherish and remember?

If you are interested in trying this, a number of books are available: Elizabeth Holt's *A Documentary History of Art*; Vasari's *Lives of the Artists*; John Canaday's *Lives of the Painters*; Herschel Chipp's *Theories of Modern Art*; Arnold Hauser's *Art in Society: The Sociology of Art*; Robert Hughes' *Nothing If Not Critical*; Charlotte Streifer Rubinstein's *American Women Artists*; Linda Nochlin and Ann Sutherland Harris' *Women Artists 1550-1950*; and also Germaine Greer's *The Obstacle Race*, to mention only a few. Check these books and any of the artists' biographies, or art magazine interviews for a little story, something you might savor sharing with students about a style, a work of art, an artist, or the times in which a kind of art was made (Time-Life Series is useful here). A little time spent with such references will surely add memorable moments to lectures.

Using Your Own Text Creatively. You can also use your own texts creatively to spark interest in reading further. For example, Janson's *History of Art* gives Judith Leyster's *Boy with Flute* (1630-35) fourteen lines of text, emphasizing her dependence on other artists. Gerald Brommer's *Discovering Art History* accords Leyster nineteen lines of text about the same work but from a different point of view. Art Historians, like all of us, reveal their opinions through their text selections and their writings. After bringing the second version to students' attention, you could choose a project (See Chapter Four under Portraits) to explore the difference between the two versions of Leyster's life and the one work chosen, *Boy with Flute*. You could ask students to respond to these differing assessments of her work and life, along with comparisons of other artists, in an essay on aspects of art criticism. Or you could leave the question open when you discuss it for the first time and plan to pick it up later when the next important example of differences arises. The goal is to recognize that we gain a very different idea of Leyster

and her work depending on the source, and students need to learn to use reading and research to gain a broader, more balanced view of the artists they study.

Make Your Original Lecture "Count." Pace is important, too. If kids are switching channels, how can we keep them tuned to ours? Maybe you will present a formal lecture with all your stories, attention-getters and so on only once every two weeks. Your students will begin looking forward to this, and you will have time to prepare a polished performance, including aspects to intrigue the students, and that all-important history. You make your account of it all sound as though you were sharing gossip with a privileged few. Make history a secret that you are unravelling together. And perhaps you will conclude with an unanswered question, one which will begin the next lecture.

What a challenge! Do you have any idea why Jasper Johns started incorporating all those numbers in his paintings? Or why Jim Dine was bringing in letters? Why, the very thing! Let's try to figure out what they were up to.

Art History teachers usually elect to show slides, even of works illustrated in the textbook, to give everyone a chance to see the same image in the same way so that all viewers are talking about the same work of art. Often this is a poor assumption, for it ignores the important fact of differing perceptions on the part of the viewers. In spite of this, because there are certain other benefits to having the image in front of us, I continue to show slides, as I am sure you do, too. When I was in college, we studied many of the text pictures, but they were black-and-white. It was a treat to go to the lecture and see them in colour. Since many of the pictures in your texts are still black-and-white, you could encourage your class to anticipate the next session where they will see the painting in colour.

What do you suppose it will really look like? (A qualified "really" because it is a slide.) Is imagination better than reality? Does hearing the description lead to a desire to see the reproduction in colour?

The Trouble With Slides Is...

and some suggestions for dealing with them

The three main problems with slides have to do with colour, clarity, and size.

Dealing with Colour. Reproductions have colour problems. Haven't you looked at an original work and thought: "Oh! ***That's*** what it really looks like." I try to use this in my teaching, and I save the extreme examples of bad colour to show my students they must be wary. These slides are truly awful, so I can ask the class, *Do you want to see Leonardo in pink and orange, or in blue and green?*

You might give each student a line drawing of an art work, and as you read to them from the text, let them interpret the description in colour, using any available medium. Let them compare their interpretations and then, in the next class, show them the colour reproduction or slide of the art work.

If you are discussing how art historians have looked at Art, you could read them two colour descriptions of the same work; or divide the class and have each half read one, and then compare them. This could be especially effective using art from periods where use of colour is particularly significant (the Fauves, Expressionism). Be sure students talk about why they selected their colours and help them develop appropriate vocabulary for describing colours used by the artists.

We can help students respond to colour by attending to subjectivity. Abstractions allow us to consider how colours make us feel; how space and placement make us feel. If we don't respond, it's a "so what?" Combine music, which is abstract, with abstract art. Perhaps by looking at Kandinsky's *Spring* and listening to Stravinsky, students can

begin to allow themselves some kind of response to colour.

Dealing with Size and Related Problems. Reproductions and slides also create problems in terms of the reality of the works. We ask a great deal of students when we show them a parade of images which in few ways resemble the originals. After all, the projected size of the image is usually wrong, and confusing, because small illustrated manuscripts and large frescoes are projected equal in size. The colour, never completely true to the original, may well have faded by the time of showing. Students cannot always sit where they can see the image well; the room may be too light, or too dark, and they can't move their chairs for a better view. Furthermore, it is entirely possible that you have put this slide in backwards and upside-down!

Introducing New Material. Even if you feel you have solved most of your slide problems, what about the way we talk to students while showing them? Lectures are effective so long as you are being "heard." New information, however, presents its own problems. When new information is first given, it can be elusive and threatening. It needs a place to go in our experiences. It can be challenging: "Am I going to be able to remember this?" Or demanding: "You've already had some of this, if you remember...!" And above all, something that is only heard, and neither seen nor felt, is hard to make memorable.

Among ways to make new images more accessible to your students during a lecture, one is to give students time to study the slide image. Another way is to show a slide which duplicates a reproduction in the text. Mention this, and demonstrate the technical differences in size, colour, depth, light, and detail.

Further, storytelling and trivia help place new information and locate the art and artist in memory. Look through your resources for materials which explain and amplify the subject, but which need not be tested, for stories about the artist, the place and time in which the object was created, the reception it enjoyed (or suffered), and, perhaps, something personal: where you saw it, and where it is now. Many of the slick-paper monthly magazines include articles on artists, past and present, as well as finds, losses, sales and exhibits.

Show that Chronology is More than Just Dates. We learn from our readings that writers and critics promote certain artists. Piero della Francesca wasn't widely popular in his own day, but now is the object of a great deal of interest. Artists like Bougereau and Kahlo are coming back into vogue. What about giving students a list of popular artists from the 1950s and by looking in the *Art Index*, find where they are now and what is being written about them.

Search your own collection of images. After a few years of teaching you will not be able to remember every image you have. Look for slides of images which move away from the main topic towards tangential ideas—sometimes stressing the similarities, sometimes the differences. I often turn away for a moment to show pictures of costumes, posters, customs, and events of the time period in order to put the work in context.

Speaking of chronology and the rise and fall of popularity leads me to mention the value of creating a Time Line with your students. One of the problems with lectures is that they are sequential and linear. And as Geoff Hodder says, "Art is consequential, not sequential." A visual Time Line, no matter how simple, will help your students when you are lecturing. It should be easily seen while you are talking and showing slides. Indeed, examples from the chronology of art can be made into a project and echoed in the Time Line, thus continuously clarifying the relative position of works in history.

Most Art History texts include Time Lines which provide a starting point. Here again, though, you must be careful to note what the authors have selected to include or exclude in a Time Line. (Further discussion of Time Lines can be found in Chapter Three, page 85, and Chapter Five, page 128.)

You can see I don't believe that lectures are quick linear sketches to accompany a parade of slides illustrating an Age, an "ism" or a technique. There is so much to offer! Even if you haven't had time to search sources for that special offering of something new, you can start by making the showing itself something new. Learn to use slides to keep your students alert and eagerly anticipating what you might ask them next.

Show How to Read Art. Stop the parade of images and take time to discuss how one learns to understand art by actually reading it. Intersperse relevant issues such as problems of line and problems of perspective. Here, you can look to art for examples of works incorporating linear illusions and help students learn to read perspective in a painting. (This is not something we can do automatically.) Good examples are found in the mathematical precision with which Thomas Eakins constructed the sight-lines for *Max Schmitt in a Single Scull*, or any of Piero della Francesca's meticulously diagrammed works, or Alex Coleville's carefully planned compositions.

More? Look at illusions explored with consummate skill by the Dutch graphic artist, M.C. Escher—a two-dimensional painting of a three-dimensional edifice which, when inspected closely, could not possibly be built, or a waterfall in which the water seems to be continually in motion. Use the 40 feet high Baroque ceilings, which extend reality so that we seem to be looking straight up into heaven. Bernini's flight of stairs for the Vatican creates an illusion of continuing grandeur, and the gardens of Borromini, which create the illusion of vast distance in small spaces, are actually the result of skilful manipulation of the sizes of faraway objects.

Closer to home, ask students to notice the bicycle image painted on bike path surfaces. From the height of a cyclist or a car driver, the skinny, elongated sign appears to be of ordinary size. Do likewise with a painted "STOP" on the road; ask students to guess and then measure (safely!) how much space it actually occupies. Stand back from the shallow end of a swimming pool, and watch the rectangle diminish toward the deep end. Ask students to stand away from the deep end just far enough to re-construct the rectangle visually, and measure both the long side and the "new" width. How much space was required to make the converging sight lines diverge enough to maintain the visual illusion of a rectangle?

We also must learn to "read" colour if we are to progress in understanding art. There are games involving colour in relation to perspective and space. Think of some of the work by Vasarely, or look at the negative spaces between the letters in Robert Indiana's famous "LOVE" stamp and watch other shapes emerge. Most people don't know, until they experience it, that colours take a spatial position. We need to help them learn how that happens and also that the same colour can look very different against another colour. A green placed on yellow looks different when placed upon blue, and depending upon the value and intensity of each of the colours, the changes can be subtle or dramatic.

What about the illusion of three-dimensional space on a two-dimensional surface? Putting together linear illusion and what we know about the behaviour of colour, select any quasi-realistic painting from your curriculum and explore the illusion of 3-D. We all know that canvas is flat. So how

does the painter, who has been trained to see the position of colours (intensity, value change, and chroma or hue) create the illusion of 3-D, a fictional space on a flat surface? Or select an example of Pop Art, a Lichtenstein or a Warhol, and compare intentions: is there a kind of honesty involved in keeping a flat surface flat?

Reconnect to the Original Question. Another surefire way to catch attention and keep it on the subject is to show examples of student works that answer problems under discussion. When reviewing and/or developing a chronology, you can begin: "Remember when we looked at Mackintosh? Here's Cheryll Smith having Mackintosh design her kitchen. How do you know the design is a Mackintosh?"

Remember, you don't have to test everything you teach. You may think you are losing time when you offer more than the prescribed curriculum. It is possible just to teach to the test. But don't you think that teaching to the test—looking at images to memorize name, date, Age and "ism"—is really the source of "slides, dates—and boring?" The additional information and the analogous slides make the salient memorable—they catch the attention and focus the mind long enough for the required information to register. And in a class where all individuals see differently, whatever you add is likely to make a positive difference in their ability to remember.

Projects Can Help Us Change How We Lecture With Slides

Here are some slide projects requiring active participation for understanding, even when students have no prior knowledge or research, or you haven't have had time to research in the usual way. The masterpiece becomes a springboard for studio work and/or writing and discussion, thus opening the work to further study about its place in Art History.

1. To accompany a drawing project. Ask a group of students to pose, taking the positions of those in a famous painting. Try using Caravaggio's *The Calling of St. Matthew*, Benjamin West's *The Death of General Wolfe*, Manet's *Le Dejeuner Sur L'Herbe*, Daumier's *Third Class Carriage*, David's *The Oath of the Horatii*, Hogarth's *Marriage a-la-mode* or *The Rake's Progress*. More modern examples might be Richard Lindner's *The Meeting* and Edward Kienholz's *The Beanery*. If appropriate, try *The Street* by Balthus, or *The Making of a Motor* by Diego Rivera or many of the works by Robert Longo. Parts of the image may be isolated and used if the whole seems too complex for the allotted time.

After the class has studied the composition, students can assume their places in front of a blank wall. Now comes the tricky part. Project the image on the positioned students. (This takes a bit of experimentation at first, but it's possible, and once you have established size and distance, the process is simplified.) Ask the other students to draw their classmates in the posed tableau. This can be done from several angles. Results provide intriguing comparisons with the original and point out liberties the artist has taken with proportion, compressed space and forced perspective.

2. To focus upon the composition of an art work. Project the slide onto the blackboard or paper. Ask a student to go to the board and draw the main lines of the composition, singling out the dominant movements. Attention may be given to prominent shapes, focal points, and/or directional axes, as necessary. See what the student singles out as most important.

If you have two or more projectors, you can involve two or more students. You might use two slides of the same image, or compare slides of two different but structurally similar works. If only one projector is available, shift the second image

to the right or left, in order to present a horizontal sequence of the analyses. It is also possible to produce a double analysis by projecting a second slide over the first drawing and having the second student draw with a different colour marker.

3. To focus upon the narrative quality of an art work. This project, although it takes some preparation, usually produces lively class discussion. (And remember, the materials are re-usable.) You will need to select a work with an interesting narrative. The better the reproduction, the more successful the results.

Photograph several details of the selected work of art to be projected in slide form or make a template with small portions cut out to be used in conjunction with a small reproduction and overhead projector. You will want to consider carefully the amount of information revealed, so as not to give away the identity of the work too quickly. Now, project the sequence of photographed details and ask students to write a story incorporating all the details. Have the students read their stories in class, show a slide of the actual work and discuss the piece and its narrative. Examples to consider: an Inuit sculpture revealing a legend, details from an Indian temple façade, or Japanese Netsukes, those little carved figures used to counterbalance silken money pouches.

A variation of this assignment is to show a slide of the work and ask students to write the story leading up to the depicted event. Examples might be found in Japanese woodcuts of rainstorms or Persian miniatures.

You can use this idea another way. Project the details in the chosen sequence to part of the class, and then project a different sequence to the rest of the class. Does this change in sequence affect the stories? Might the way a student quickly scans a picture, left-right or up-down, affect the way the student "reads" the picture? What are the implications for teaching?

4. Capture the interest of your students in unexpected ways.

- Project Michelangelo's *Sistine Chapel* on the ceiling. A wide-angle lens makes this work best. You and your students will all get stiff necks and be wracked with aches, but that's just what one experiences taking in the real thing in the Vatican, and just think what Michelangelo went through!
- Throw the slides out of focus and concentrate solely on the abstract underpinnings—patterns of colour and space.
- Purposely project the slides backwards to see if, by contrast, the correct projection does, indeed, feel right and make more sense. Do this again to study composition from an alternate perspective, much as one might look at one's own drawing or painting in a mirror in search of weak points or surprises.

5. Compare and contrast (and do try to get hold of two projectors!). As soon as you know that your students have the necessary background, you may show them some pairs of slides for comparison. I discovered long ago that students' comparisons contain much less than they really know. So I have devised some ways of helping them compare more effectively.

Present two or three pairs of works either with slides or reproductions which relate to the previous lecture, and ask students to compare them in writing. If they are stuck, encourage them with guidelines: Is the subject matter the same? Think of the elements of art you have studied: How have the artists handled colour, line, value? Are the compositions similar, or very different? How about the idea of space in the two works? And, of course, where do you think this falls in the history of art—what country? What century? What style?

Comparisons are an efficient way to discover as much of the students' knowledge as possible in a

short space of time. They are also an effective tool for reteaching what students may have missed, because the format is just a bit different from the way in which the works were studied originally.

When I began doing these warm-up exercises to foster thinking about art, I used to want students to work by themselves. Then I realized that they wanted to talk about what they thought they saw before committing it to paper; it seemed less threatening that way. And after all, it wasn't an exam, and they were learning what I wanted them to learn.

What has developed is this: each student writes his/her own thoughts, then discusses them with classmates. They may ask me anything about the comparisons, and change their notes accordingly. Thus, they practice looking with care and concentration, and subsequently learn to express their comprehension in writing.

Use slides to teach students how to write about them. Ideally, you show slides from the last lecture and ask students what they remember. After that minute or two, you ask them to write about similarities and differences. Is the work old? How old? Why do they think so? Get them to practice putting their thoughts into words, and listening to each others' comparisons and contrasts. We don't teach French one week and Spanish the next. Learning and using art terms, developing vocabulary, and expressing what we see is no different, nor any easier, than learning a language from another country.

Call on your students to think. Juxtapose images which call on students to remember possibilities and make informed guesses. Are you teaching Greek sculpture? Put an image of Duane Hanson's sculpture (contemporary American) or Joe Fafard's (contemporary Canadian) or the American, Joe D'Andrea's beside the *Discus Thrower* (Discobolus) and start the conversation rolling! What do the works represent? Where were they meant to be seen? Who sees them? What is a commission? Put something contemporary, perhaps from the Sunday Arts section of the newspaper, right in the middle of your lecture about the past and ask: "Do you think anything has changed?"

Are you talking about Gothic churches? Find a picture of a church in your community and bring that into the discussion. Send students out to sketch an illustrative fragment of the building and bring it back to class.

Are you looking at por-

Cameras! Teachers! Action!

A camera is a teacher's best friend, preferably a single lens reflex with a macro lens to shoot pictures from magazines and books. But in a pinch , a fool-proof, automatic camera will do well for local architecture, sculpture and signage in your community.

Film and developing are expensive, so this must be considered an investment. Be selective and concentrate on taking pictures you know will work into your classes (even if you don't always know just how at the time).

Take pictures of student assignments, projects, and posters. You have no idea how impressive your own work is until you have seen it on the screen, and all the other students focusing on it as well. Just like a masterpiece!

Carry your camera around with you. Some of the best slides I have for comparisons with Old Masters, major architecture, and advertising graphics just happened because of something I saw on a building, or in a magazine, or on a billboard. I treasure this collection, not only for the fun of having something really up-to-the minute, but also because I will always know what to say about these images.

traits? Which of the artists would you choose to paint a portrait of your mother/father/best friend? Why? Or which artist would you select to do a picture for your bedroom, and why?

As you build your repertoire of stories and clippings, you have the opportunity to help your students make a connection between the past and the present. We may be looking at those funny Baroque ceilings in the Borghese Palace in class, but do the students know that singer Barbra Streisand hired an artist to create a Baroque painted ceiling for her house, and that his work is advertised in a Neiman Marcus catalogue?

I'll let you in on a well-known secret: juxtaposing images is an intriguing challenge. Seeing one image alongside another, you begin to look for connections. We try to make sense of the fact of the two images, try to make a connection even if the selections were made randomly with no regard for connections. Juxtaposition will always provide you and your students with food for discussions and essays. It seems to be easier to look at two objects than at one, for there is always something to say. Even if we don't have any information about the works themselves, we are stimulated to look at them, at the detail rather than simply at the whole, and then we go back and forth between similarities and differences, parts and wholes, describing one image in terms of the other.

Suddenly seeing familiar works juxtaposed instead of placed on a widely separated time line provides new insight. Juxtapose a picture from the beginning of a chronologically arranged text with one from the end, and the eye will probably perceive what took a whole lecture to describe. Or remind them of what they already know. Here is an Andrew Wyeth on the right. What clues in the picture on the left suggest it may also be a Wyeth? Or jostle them out of their assumptions by dropping in a slide which has nothing to do with the course—nudes are good for this!

6. Get Modern: Use contemporary material for research and illustration. Today we are fortunate that interest in art as investment has generated much historically accurate, interesting, and occasionally amusing writing in popular magazines which are widely available in stores and libraries. The lavish illustrations in glossy magazines are often of superior quality to those in Art History texts. These writers must go to some pains to pique the reader's interest with a little scandal, comparisons among artists, and carefully chosen history. There are also up-dates, sometimes with illustration, of the lives and works of contemporary artists. Take time to check the monthlies.

Newspapers report detection of fakes, major sales, and restoration attempts with eye-catching photographs and pertinent history. In 1987, newspapers published a picture of the well-known art historian, Frederick Hartt, flanked by two naked men. One nude was Michelangelo's familiar statue of David, and the other a replica. I expected the headline to be something about a fake, but happily, this was about a find, an eight-inch stucco torso that was used as a model for the familiar and monumental marble sculpture. As I read on, I saw that art historians who were told about it remained cautious. This newspaper captioned the eye-stopping photograph: "Historian expects *David* model will be challenged by the experts," and then described the history of the *David* as well as disclosing information on the find and the laboratory analysis of the model's materials.

What a terrific opener for a lecture—on sculpture, the Renaissance, art curatorship, evidence, scientific analysis, Michelangelo or the *David*—and probably more that you can think of. The fact that Hartt had called a press conference on the

512th anniversary of Michelangelo's birth irritated a university Art History department chairman, who commented that the usual way (and I suppose he meant "proper" way) to present such a find was to publish in a scholarly paper first.

Journalists need the knack of making such matters memorable and interesting because they, like the museum curator who knows that visitors will see the exhibit only once, must present material in its essential form. There was actually enough in this particular story for me to share it with a couple of students in advance of class. They then performed a memorable skit using a slide of the *David*, a slightly doctored picture of the same, with a great shouting-match between Hartt and the angered chairman.

Finding these stories can be a continuous project for your students, and the resulting permanent file—the personal "Companion to Art History"—will provide ample material for research papers and future classes.

And Now, Dear Reader...

Here you are reading this book. Have we piqued your interest in the Experiential Approach? Are you excited by the stuff of Art History? Do you know a lot about it, or are you just beginning to study the "History" part after using masterpieces with your studio classes?

Does your curriculum specify exactly which art works? Does it give you a selection from which to choose? Or do you build your curriculum from your choices as long as you attend to works from the Time Line or from the appropriate country?

Are you an experienced teacher with a collection of tricks up your sleeve to spark the students' attention? Or do you dread another session of "Art-in-the-Dark" with slides and lecture because quiz results indicate that students really aren't connecting with the works?

However you answer these questions, I believe you will find some interesting ideas in the next two chapters which describe Experiential Projects in detail. Most of these Projects can be used with widely differing age groups, and all have been chosen to illustrate the wide variety of ways you can involve your students in Art History, whether you meet with them in the classroom, the studio, or a museum.

The kind of teaching I'm talking about creates those "moments of intensity" which characterize thoughtful learning. I believe good teaching should include storytelling, dramatization, re-creation and imaginative construction—pedagogical techniques which some call "conceptual organizers"—whereby teachers and students make something happen which does indeed "press us into thought." By using familiar methods of lecture and slides in new ways, by connecting students directly with art and artists and historical events, and by requiring and then celebrating the tangible expressions of their responses, we can approach the teaching of History of Art with confidence and enjoyment.

Three
Experiential Projects
Part One

Are you wondering how you can insure a successful beginning to the study of art and Art History when your students express little initial interest in whatever you mention? And what can you say when you hear in the museum, "I don't know anything about art, but a child could do better than that?"

As Anthony Dyson says: "Grasp the nettle!" Engage your audience in the problem similar to the one which confronted the creators of the original work, and convert them from audience to "artists."

To help you begin, I have grouped some problem-solving projects into those requiring no prior knowledge (Part One), and those requiring analysis and research (Part Two). In each part, I've included discussions of purposes for the projects, and added extensions to further projects and thoughts about student responses.

Projects Requiring No Prior Knowledge of Culture, Art, or Artist.

There are many ways you may directly involve your class with a work of art, a specific style, an artist or a culture without students doing prior research. With the first group of projects, students need have no specific information ahead of time, but teachers need to prepare.

For example, if you wish to introduce Picasso to second graders by engaging them in an activity, you, the teacher, must know enough about his work to choose an important aspect the children will discover through the assigned activity. Then you relate their discoveries to the original art and use the opportunity to offer more about Picasso and his work.

On the other hand, you may devise activities in which you investigate the art work along with your students, and together you create a follow-up to make the artist, work, or period memorable.

Let's look at a few of these projects. They involve students in hands-on exploration of problems confronted by artists in the past. After experiencing in some degree their own solutions, they are then ready to examine historical solutions presented by artists from other times and places.

1. Finding the Essence

This first group of projects involves students in discovering and expressing the essence of an artist, work or period. Discovering a dominant theme or a salient feature is an important step in the critical process which helps us make sense of visual material.

Even though the teacher establishes the purpose of the project (in this case, finding the essence), the student's response is personal, for when we look for a single aspect and then compare our discoveries, we soon realize that all of us do not "see" in the same way.

Greek Temple

Here is a way to engage interest in an architectural monument so that the class can begin to explore basic visual principles such as balance, proportion, symmetry, and scale.

I decided that the essence of Greek architecture is beauty of proportion. Using the Athenian Parthenon for this project, I made a few preparations so that students could move immediately into the process of solving a question.

To a grade nine class, I gave the scaled-down dimensions of the entablature (including pediment) of the Parthenon, and, in addition, the height of an average man in proportion to the entablature. After directing students to concentrate on balance, harmony and proportion, I asked them to design columns to support this architecture.

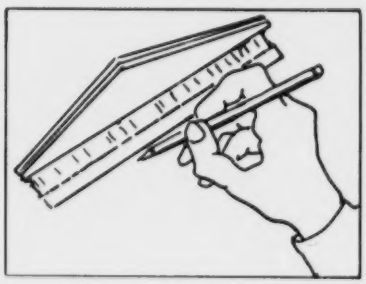
The instructions went something like this:

Here are the dimensions of the top part of a Greek temple as you look at it straight on. It's called the "entablature." And here, in relation to it, is the size of an average man.

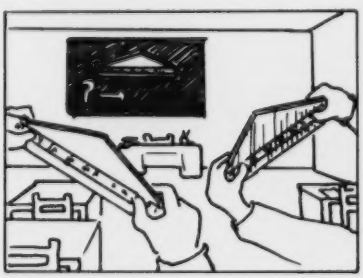
Now, if you were the architect of the temple, and you knew that people respond to well-proportioned, balanced architecture that has a "just right" feeling about the relationship between man and what man builds, how many columns would you use, how wide and tall would they be. and how far apart would you place them to achieve this balanced, "just right" feeling?

You are to decide about the columns you will design to hold up this entablature.

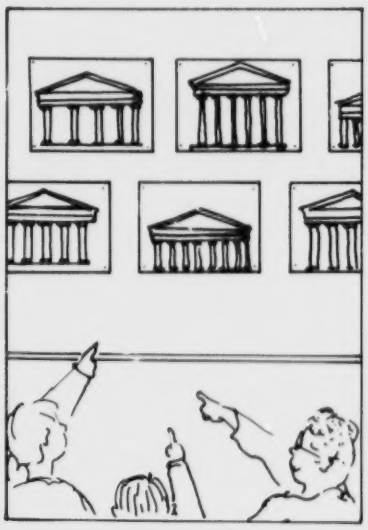
When I do this with younger children, I give them a 2-D cardboard triangle, proportional to the Parthenon enta-



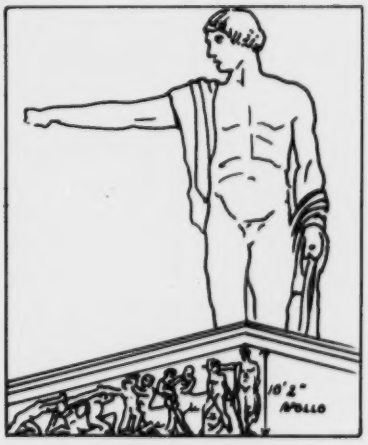
GREEK TEMPLE
Student calculating dimensions to decide number of columns to draw.



GREEK TEMPLE
Students using cardboard triangles to decide columns.



GREEK TEMPLE
Examples of student work



TEMPLE OF ZEUS
Detail from west pediment
with enlarged Detail of Apollo

blature. I show the children the size of an average person in relation to the scale of the cardboard piece. For all ages, each student answers the problem, either drawing or cutting out and assembling the numerous columns to complete this façade.

The next step is evaluation. A simple process of elimination soon identifies the two projects thought to meet the problems of balance and proportion most effectively. The class votes for one out of each group of five, and then the best two to represent what they think the Greeks might have produced, given their interest in balance and harmony.

I've done this project several times with a variety of ages, and on each occasion, the examples chosen by students were the ones closest to the Greek original. My student-teachers have also repeated the project, always with the same astonishing results. Is there, perhaps, some innate sense of proportion and "rightness" in each of us?

Students are almost always eager to learn more about the Parthenon and the ancient Greeks after being involved in this project. It is no longer an ordeal to tackle terms such as "symmetry" and "scale," for they have already used them in their own creations. The vocabulary of architecture becomes immediately useful for economical description and discussion.

But don't leave it there. See if there are examples of Greek Revival or Neo-Classical buildings in your community or nearby. What are those buildings used for now?

What was the Parthenon used for by the Greeks? Most viewers think of the Parthenon as a Greek church, possibly because, as many of us know, there are a great number of present-day churches in the Greek style. (Webb's Neo-Classical churches and Wren's St. Paul's Cathedral in London, for example.) Students need to understand this is not a church but a "temple," repository for the colossal 40-foot ivory and gold statue of Athena.

The height-of-a-man comparison reinforces an important concept in Greek culture: the importance of the human versus the divine. The Greeks were really interested in man, and even their gods were like humans; bigger perhaps, but not necessarily better. The architecture of the Parthenon was a backdrop to the events which took place in front of it, rather like the mayor celebrating a city event by standing on the steps of city hall. In fact, there are probably hundreds of city halls built with the Parthenon in mind, and you might ask your students why they think this was done.

I have used the Parthenon entablature as well as examples from other temples of the Classical period to convert my audience from passive observers to active participators by an invitation to go beyond the historical object to connect with larger issues of Greek art and thought.

This kind of project can take any number of forms. I have used the sculpture from the west pediment of the

Temple of Zeus to inspire further study, starting with comparisons of a human to the central figure of *Apollo with a Centaur* in the "Battle of Lapiths and Centaurs" to lead to study of the mythological stories.

Perhaps you want to motivate interest in sculpture, other aspects of architecture, or artifacts such as pottery, jewelry, fabrics, armour, and books.

The choice of content is yours and the process is simple. Choose an art work. Consider its content, and pose this question: "What is the essence of this work?" Then, keeping in mind the age group you are teaching, ask: "What is the most important item for students to understand and/or remember?"

Next, consider an activity, within the limitations of the age group, which could encourage an imaginative response to the problem you have posed. Decide how these responses can be effectively shared among class members. Finally, and most importantly, pay attention to how the exercise may lead to further Art History studies.

TEMPLE OF ZEUS
Students working with west pediment
Apollo

Cave Art

Animal images by prehistoric cave dwellers in France and Spain often are the starting point for a survey course in art. Extensively seen in advertising nowadays, the images retain their interest but too often lose their meaning.

At the beginning of a large lecture course one year, for which the curriculum prescribed the period "from cave paintings to Picasso," I devised a project by which I could quickly get to know my students, learn their interests, and discover what they thought was important, before addressing what research had disclosed (or hypothesized) about the meaning of the images for those who had produced them so long ago.

Knowing that this was their first exposure to Prehistoric art, I chose as essence the concept of overlapping, significant images. I began by simply projecting the images of animals from Lascaux and Altamira and discussing them.

Following the lecture, in three smaller sessions (hour tutorials of about 30 students each), I gave students the lecture slides to use in three projectors. Students were free to choose which slides to project onto the "mural" of brown kraft paper, arranging them as they wished. They chose their favourite bison, positioning him between one of the spotted horses and the Chinese horse. They then copied the projected images with chalks, Conté, and some paints.

At the next tutorial meeting (each group of 30 working on a separate mural), they brought in their own favourite symbol or image drawn on a sheet of acetate, and this time, with three overhead projectors in the tutorial room, we examined each student's image. It was a good time to match person with personality as each spoke about a particular choice of image.

Before the next step, we talked about symbols and

CAVE ART
Student tracing from slides projected on mural paper
1st year Art History, GD

CAVE ART
Detail of student mural
showing guitar and Walkman
1st year Art History, GD

CAVE ART
Students drawing over cave
painting mural (Detail)
1st year Art History, GD

signage versus representational images—a concept especially important for graphic design students. They needed to reduce the 30 images to about 10, project them, and then reproduce these images onto the mural drawn and painted the week before. By using the projectors, students could adjust size and position of images, paying attention to how these overlapped the previous week's portrayals of animals.

That is why, when you look at the three murals, you see the Lascaux and Altamira animal figures overlapped by (among others) a VISA card, the Blue Jays baseball symbol, a ghetto-blaster, a Walkman, and a Molson Export label.

For my purposes, it was interesting to see who became the class leaders, and how each class voted or arbitrarily decided which 10 images would be used. But I made it clear that if an image were not chosen and its maker strongly felt it should be included, it would be added.

The slides showed them the beauty, the reality, and the size of the images; duplicating the images increased understanding of just how impressive the Cave Paintings are. So after they had copied the Cave images onto one mural, they hesitated to cover up or in any way interfere with them. Even though we had discussed what we know of the original works and that they were often overlapped, they were hard pressed to cover over what they thought made a nice interpretation of the Cave Art.

In this course each tutorial worked on its own mural. A teacher with one class could develop the project over a longer period of time. And other classes might well want to paint their images on the classroom "cave walls" mural, overlapping the Cave images.

Questions of Value
Valuable Questions

The students' reluctance to superimpose their images on the Cave images was a little surprising. The Cave images held for them a power they would have struggled to describe in an essay, but which was abundantly clear by the way they handled their own contemporary symbols.

What creates this power? As a preliminary to understanding value in the world of art, students need to talk about their own experiences with saving and preserving objects they value.

To motivate discussion, I brought to the lecture room two small clay pots which looked identical and very old, but which, truth to tell, I had made. Explaining that I wanted to talk about originals and the importance of experiencing the real thing, I held up one pot for all to see. *"This pot ordinarily would never leave the museum; it is about 2000 years old, from sometime around the birth of Christ or maybe a hundred years before, and it is from Peru. I begged to be allowed to bring it to show you, because I knew you wouldn't all get to the museum to see it."*

I continued to talk about its age and the value of something so old, and then replaced the "Peruvian pot" carefully on the desk. Minutes later, as if by chance, I brushed against the desk, causing the "old" pot to fall to the floor where it broke into bits. The class was appalled; there was a great intake of breath, and "Oh no! You'll go to jail! What can you do?"

When the shock had subsided, at least a little, I turned around, picked up my duplicate pot and continued calmly, *"I want to talk about original works of art and how such a treasure as this would never leave the museum. I had to beg ...."*

Then I explained that I had tricked them in order to focus attention on the meanings they gave to "old" and "original" and "irreplaceable art." In so doing, I was able to then focus on the source of value in "true" beauty, and on the value of reproductions and copies.

Taking time in lecture to call attention to such issues is important, especially in a course where questions of value and meaning repeatedly arise.

"The Peruvian Pot"

PICASSO
Drawing from *Girl before the Mirror*,
Picasso

PICASSO
Student response to
"blink your eyes and draw"
Grade Two class of Rosaline Macfarlane

Picasso

What characteristic of Picasso's work, what motif, is important enough to function as the essence of this artist's work? And how was I going to communicate this essence to a group of second graders?

Many of Picasso's paintings and drawings make use of "simultaneous vision"—seeing a face in profile at the same time as seeing it straight on. So, after introducing myself as Señor Picasso and getting the students to respond to my greeting wholeheartedly, I suggested that they look at me, then at their classmate to the right, then at me, and then at their classmate to the left. "Blink your eyes, move your head

PICASSO
Drawing from *Grande Tête de Femme du Chapeau Orné*, Picasso

PICASSO
Student response to
"blink your eyes and draw"
Grade Two class of Rosalie Macfarlane

"Telling" and "Listening"
A drawing to portray one person telling another important news.

back and forth doing this, and now—draw what you saw!"

When the drawings were complete, we looked at the print of Picasso's woman-*Grande Tête de Femme du Chapeau Orné* and a few other works in slides as well, studying the idea of simultaneous views. *Girl before the Mirror* grabbed the attention of these young students, who then eagerly completed a second picture in the final phase of the project.

The Annunciation

What if, instead of attending to one example of a subject, you want to analyze many examples of an important theme—not a motif like the above, but a story many artists have tried to tell? To deal with varied examples of a recurring theme and still maintain the original interest in it is a challenge for the teacher. It would be easy to assemble examples on slides and do a "compare and contrast." The trouble is, it would also be easy to stupefy your students with the number and variety of treatments.

The Annunciation project is a way to prepare students for thematic comparisons. Artists retell this old, old story in great variety, so I gather slides—but keep them in reserve. Before exposing students to any of the art I have selected, I want to interest them in the essential artistic problem. In this case, there are two related problems. How do you portray one person telling another some very important news, and the other person listening and reacting to it?

You need to let the students brainstorm a bit, attending to posture, figure placement, facial expressions, and head position. Then each student selects a medium of expression—drawing, photography, video or whatever.

As expected, it is difficult to portray "telling" and "listening." It is much easier to portray "smoking" or "bathing" or "reading." Let the class try different versions of "telling" while moving about, changing expressions and positions. When the action is subtle, each element becomes more vital. Perhaps that is why this assignment responds to dramatization—they can play with a number of possibilities a little at a time until they obtain the desired result.

Ask students whether the telling/listening situation comes through in their drawing or photograph. *If you showed your work to someone new, would he/she understand the action, or just see two people? Try it!*

Afterwards, you can ask the class to look out for examples of telling and listening activities in contemporary billboards, posters, and publications. Then you can turn around the project for next time and use those examples for dramatization. Have students pose as tellers and listeners and let the class discuss whether the "real" people are as convincing as the image. Does the artist make the event more powerful? If so, how does he/she do it?

This is a simple approach. Rather than exploring themes first, you reverse the process. You disclose the essence of the

theme—in this case, an important telling—and then the students explore its possibilities in their own created work before you show what others have done. Only after sharing their reponses are they asked to examine how artists of the past have handled this same problem.

Now they are ready for the slides. Because they have already dealt with differing interpretations, they are not reluctant to investigate and compare treatments of the topic over time. (Note: This is a good time to bring out your collection of Christmas card reproductions.) They may giggle a bit when you point out that in *The Merode Altarpiece* Mary isn't listening. (Mindful of their own behaviour, they may be the first to mention it.) Why do they think she is reading a book "when there's this big angel in the room?" Perhaps Gabriel hasn't said anything yet? In Fra Angelico's fresco, on the other hand, Mary clearly has heard the message and accepted it reverently.

Other considerations, such as mathematical precision, may emerge when analyzing compositional structure. In the *Annunciation* by Piero della Francesca, it turns out that Gabriel can't see Mary because the artist placed a large column in the sight-line between them. Help students to acquire gradually some of the correct descriptive vocabulary used in discussing such situations.

Experiments with the Annunciation project consistently provoke interest in the ways artists have coped with portraying the Angel Gabriel and the Madonna. Students attend closely to the setting of the event, degrees of realism and idealism, technique, faces and postures, and also to the psychological impact of this extraordinary event.

ANNUNCIATION
Drawing from *The Merode Altarpiece*,
The Master of Flemalle
(Robert Campin?)

ANNUNCIATION
Piero della Francesca analysis
by student Robert Miaharo.
(after studies by Prof. T. Martone)
A & AH

Christo

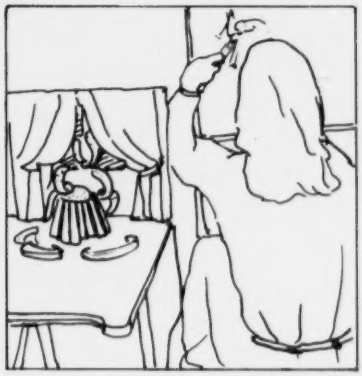
The question of how to introduce Christo and his unusual works to my students became the next project. Sometimes we need something offbeat to tempt students to become involved with a particularly divergent artist, movement, or style. This time, I set the stage in the studio for the piece of Conceptual Art I had chosen to show.

Our study of Conceptual Art began with posing the problem of the visual expression of an idea, specifically the idea of "curtain." I used an excellent article in a 1972 *Art in America* as my source for visuals, but I sent the students to the grocery store!

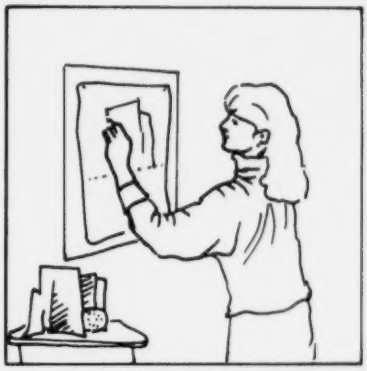
The several parts of this project reinforce elements of Colour Theory, encourage work with paint, deal with an unusual kind of still life, and focus on the draftsmanship and playfulness of the artist. Dealing with Christo opens up questions of what is involved—historically, politically, and contextually—in his work.

My objectives were to introduce students to Conceptual Art, engage them in conceptual thinking (see "Walk In And Turn Around" page 67, for another version of this), and

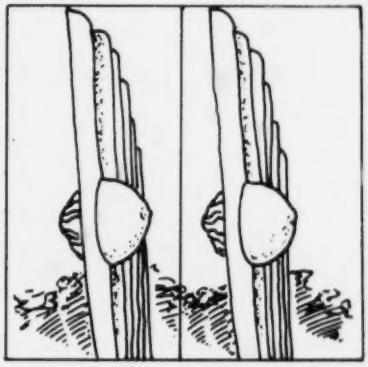
CHRISTO
Drawing of *The Valley Curtain*
Project at Rifle Gap, Colorado USA



CHRISTO
Student drawing from diorama with orange and curtain



CHRISTO
Student making preliminary sketch befor tackling the painting on masonite



CHRISTO
Student response to *The Valley Curtain*
the left side in colour - phase 1
the right side monochromatic by mixing colours - phase 2
1st year Painting, A & AH

to explore some initial painting problems ranging from technique to colour and value.

I asked students to come to class with an orange and a large sheet of blue construction paper. (Be sure to have a few extras.) They also brought paint and a gesso'd piece of masonite.

In the first session, I asked students to construct a diorama. *"You have an orange and some blue paper. Construct your idea of a curtain."*

Each small diorama became the subject matter for a painting on the masonite, made to fill only one-half the picture plane. (This was a three-hour class. If you have less time, use drawing, because you can't expect students to keep their constructions or to re-do them in the next class session.)

After they had produced their constructions in paint, and with 20 minutes of class time remaining, I stopped for a mini-lecture. Introducing Christo, I focused on his *Valley Curtain* project at Rifle Gap, Colorado, and related this piece to his other works, drawing attention to his great skill and ability as a draftsman. Students were interested to hear that Christo's primary source of income is the sale of the drawings and models he produces in preparation for the actual projects. I used slides I had made from the *Art in America* article about this event, and showed them a piece of the original curtain a friend had given me.

In the second session, I asked them to paint an achromatic equivalent to the first (painted) half of the masonite. They could not use black or white paint, only primary colours.

The studio part of the project was intriguing to students. In the first version, orange and blue, being contrasting colours, set up vibrant juxtapositions of complementary colours and their various tints, tones, and shades. Next, the students discovered that if they mixed primary colours, opposite colours cancelled out each other. Using primary colours only, and depending on wash technique for lighter values, they explored the neutralization of hue in an attempt to reproduce the value equivalents of colours in the first painting.

It was somewhat by chance that an orange, fragrant and edible, was used. I chose it for its availability, its low cost, and its colour. Using it, however, made the experience particularly memorable, for seldom do taste, smell, touch, and movement enter studies related to art history. Yet the degree to which these sensations can intensify the memory of an experience has not gone without notice by those who have experimented with them, as you will see later.

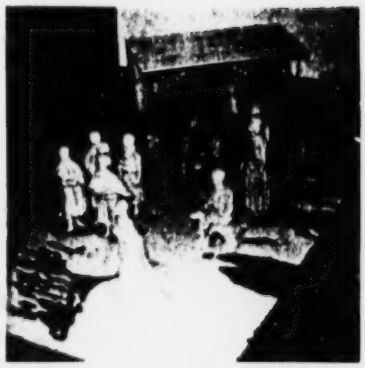
The room filled with the smell of fresh oranges, consumed by the end of the period. Students reported to me many months later that they cannot smell nor eat an orange without being reminded of the "curtain project," Christo and his *Valley Curtain*.

Changing Our Methods

Most of the above projects begin with the teacher choosing the art work(s) to be used, deciding their essence and then guiding students in expressing their understanding of that essence. Then the art is shown. Through questioning, the teacher helps the students move from reaction to informed creation as they gradually collect clues — visual and literary information. Students discover the problems addressed by artists and art historians through the ages when interpreting themes that seem too familiar to be interesting.

We are not making a change in our methods for the sake of entertainment, nor for novelty, nor to discard any of the traditional intellectual/academic and historical potentials. We are confronting the traditonal patterns of teaching, assessing the effects of our methods, and finally making a bridge between the cognitive and the affective with a kinesthetic experience. We don't lose sight of our objectives, but these may change as we work through the projects.

Keith Swanwick put it straight: *Education is surely more than having "experiences," or acquiring a repertoire of skills and facts. It has to do with developing understanding, insightful-ness: qualities of mind.* Of course others have been saying this about the study of Art and Art History for years; but I find it needs repeating, especially when curricular questions are being raised. Swanwick insists: *Just because some of the arts...are essentially non-verbal, we ought not to assume that they have a low level of cognitive content, that they can function only at the level of sensory-motor intelligence and are unable to stimulate what Piaget calls "conceptual intelligence." We may agree with...Polanyi, that "we can know more than we can tell." However, there are other ways of "telling" besides language. (7)*



THE NATIVITY
3-D Analysis of *The Nativity*
Piero della Francesca
(after studies by Prof. T. Martone)
A & AH

The Nativity

The Nativity, or any other annual cultural festivity you may be dealing with, is filled with tradition. Like many traditions, it is a subject so familiar as to be almost invisible. And yet, precisely because the story is so familiar, students are able to focus on their ***feelings*** about pictures illustrating the story of the birth of Jesus.

You may find, as I did, that your students are familiar with some of the masterpieces of religious art describing the Nativity. How can we entice them to look at the art with new eyes? The question came up when a friend of mine told of a visit to Richmond-on-Thames, a royal palace rich in English political history, in which hangs a large collection of religious paintings. A child's voice echoed in the austere rooms: "But ***why*** do they paint all these pictures of Mary with Jesus?"

That question set me to considering how I could respond so that the viewer might look beyond the Christmas

THE NATIVITY
Student expressing essence of the Nativity in a letter with reproduced masterpiece on stamp
1st year Drawing
A & AH

NATIVITY
Drawing of student response to
"essence of the Nativity" project
1st year drawing
A & AH

THE NATIVITY
Drawing from *The Nativity,*
Piero della Francesca

NATIVITY
Drawing from *The Nativity,*
Piero della Francesca
(Detail)

card reproduction—the gold leaf, the elaborate dresses—and begin to wonder what an artist wanted us to feel when we viewed the work. What essence was the artist expressing? Perhaps such paintings were only "political commissions" to win "grace" for the artists' patrons, and as such, appropriately gathered at Richmond.

Back at school, I decided that I would ask students to express how they felt about the Nativity. What about "Away in a Manger..." and "Angels We Have Heard on High..." and shepherds, cows, Joseph and, oh yes, a star? So I assigned a drawing project linking the essence of the Nativity theme with contemporary analogies.

Most created intensely personal works. The Nativity project seems to overcome trite and stale responses, eliciting deep feelings powerfully expressed. I never cease to be surprised by the variety of skill and sentiment which this assignment inspires. Some presented the traditional pageantry of palace and persons, but described the scene with contemporary equivalents. Some have emphasized political ramifications, others "love" or "holiness" or "union" with a vocabulary of contemporary imagery. I recall that one student reinterpreted the assemblage of Nativity characters just as she viewed them that day from the living room window, as plywood cutouts, braced from behind with 2" x 2" posts and planted in the snow in front of her house. Another student memorably reproduced an Italian Old Master painting of the Nativity on a stamp affixed to an envelope addressed to herself and cancelled in Firenze.

Sharing feelings about Christmas is particularly important because it's an emotionally loaded subject. I've found that once they know they've been heard, students are able to accept a critique of their works. Now it is possible to compare and contrast the many examples, in a way similar to the Annunciation project. The analysis of student interpretations then fortifies subsequent examination of various Nativity paintings, drawings, and sculptures. Now there is interest in discussing differences in composition, people, places and times. A deeper investigation follows, focusing on major representative works. With firm groundwork and a developing vocabulary, students can make meaningful comparisons and associations.

Cutting-out the Essence

This final project emphasizing essence began as a first project for a large group of teachers and administrators gathered to hear about the Experiential Approach. After listening to the overview, many still wanted to know: "Just what is a project? What happens?"

Having anticipated the need for a hands-on example, I asked them to sit at tables of eight, and distributed an art work copy to each person, using a different image for each table. Supplied with these and scissors, glue and drawing

materials, participants were instructed: *You have two tasks. The first is to study your art work and then cut out the single, most significant, small item in it. The second is to draw on the blank paper the format (square, rectangle) of your art work.*

When all had their cut-outs and papers ready, each table exchanged them with another table, retaining the remnants. Now the instruction was: *Place the cut out piece anywhere within the "frame" on your paper, glue it, and, using the piece as a focal point, draw a picture.*

Soon it was time to share the pictures. Individual differences became immediately apparent. Interests surfaced. Then the vital step—the return to the original works of art. I showed them slides of the originals, amidst gasps from the participants, and talked about the works and the artists. At the end of it all I realized that teachers are super students!

ESSENCE
Drawing from *The Lighthouse*,
Anita Malfatti

ESSENCE
Students using cut-outs from Malfatti's
The Lighthouse as point of departure

ESSENCE
Drawing from *Cacau*,
Cândido Portinari

ESSENCE
Student using cut-out knife from Portinari's
Cacau as point of departure

Annie's students in Brazil at
University of São Paolo

2. Reading Art for Meaning

It doesn't matter whether you begin with the art piece or with a story—let the class do as much of the work of unravelling the mystery as possible. And then, extend their involvement with acting-out or other personal, visual expression of their understanding.

MEDIEVAL ART
Drawing from *Baptisme de Jesús*
Capital in the Cloisters of Monastery of
Sta. Maria de L'Estany, Spain

MEDIEVAL ART
Drawing from
Els Reis (the Kings) and Herod,
Capital in the Cloisters of Monastery of
Sta. Maria de L'Estany, Spain

What happens when we look at an image? If we remember Taylor's "to see is to think," we realize that whether it is an object or a person, we immediately begin to "decode" it, give it a meaning. We label it "building" or "car, "Dad" or "stranger." What we assign to the image comes, consciously or unconsciously, from our life experience. In Art History we try to help students make accurate translations of images so they can read the story that is carved or painted into a work. And sometimes we discover that the "story" is simply an experiment in colour or space, its meaning assigned by the artist.

Start with the Art

If you begin with the art, choose something simple and clear—a façade or capital—and discover the story in it. A text description naming the characters will be of help, for you can trace back to various references and build the story. It could lead to looking for other pieces depicting details from the same story.

Medieval Art. The rich array of art that has come to us from the Middle Ages (about 800—1300 A.D.) offers much that is enjoyable just as it is. Medieval church architecture and statuary, illustrated manuscripts full of details and embellished with gold, and frescoes are all beautiful in themselves and new to our students.

Fortunately for us there is also written history from this period which can be related to the art and help us to decode it. When you begin telling the stories from the sculptures on a tympanum or in a stained glass window, you are "reading" the art to your students. Almost immediately they want to know, "If people (even kings!) didn't know how to read, and printing presses hadn't been invented yet, how did they know all that stuff?"

The answer is they knew "all that stuff" because they were taught it, an idea easier for elementary students to understand than older ones who equate learning with read-

ing and writing. Artists and artisans, commissioned by the Church, devised images to teach texts from the Bible (they also used bits from folk tales, myths, and the world of nature). So churchgoers were taught what the images represented, what saintly life or moral caution they were to remember. And we, like them, may also read art for its meaning.

If your curriculum requires a unit on the Middle Ages, do you want to do more than show three cathedrals and their stained glass windows before moving on to castles and the feudal system? You can! Start by considering what the essence of the Middle Ages is.

For our purposes here, let's say that the essence can be described something like this: the Church, the feudal system, and royal power were sanctified by the Church. The Church tells everyone how to stay out of Hell.

But only a few Church scholars and some of the nobility are literate, so the best way to teach people is with visuals. While the monk scribes busily copy the Bible and the prayer books in Latin for those who can read, artisans carve the Bible stories into the Church furniture, screens, and altars. Artists create sculpture and paintings to adorn the churches, and all sorts of other artisans—weavers, gold- and silversmiths —create works which can be "read" by all.

Students need to learn about decoding if they are to understand how these visuals communicate. To make your point, try this activity.

Decoding. Show a photograph of a struggle in a basketball, football, or hockey game. You are going to play devil's advocate, pretending that you can't figure out what's going on in the picture.

Why are those men hugging each other? They're not hugging, they're fighting.

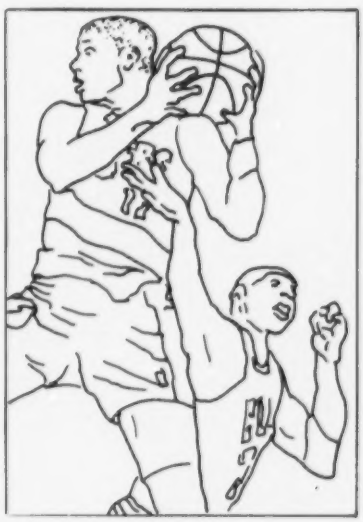
What does this sphere signify? Is it a globe, a planet? That's a basketball—that's what they're fighting over!

What's this symbol on their shirts? Is it Good versus Evil? Is it a saint? That's the symbol of their team—they're the Saints.

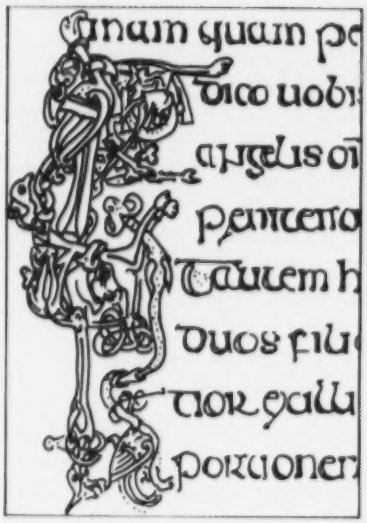
Oh, I see. This is a game. It has to be played in a special kind of place with a specific object. You know the rules, so you know what they're doing.

Thank them for their help in decoding the photograph and link it to a project. Take your students back to the Middle Ages by showing, for example, a tympanum from a medieval church portal and asking them to decode it.

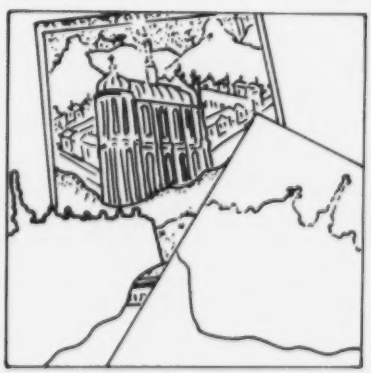
The wealth of possibilities in Medieval art lets you be selective now, knowing that you are setting a foundation for further explorations and enjoyment later on. You can start with the art and discover the story (as you did with the photograph), or you can start with the story or sermon and find examples of it in art. For either one, you will need the "rule book"—*Bible*—as a primary source, and also a code book, something like *Abacus to Zeus* by James Smith Pierce,



DECODING



BOOK OF KELLS
Drawing from
The Book of Kells
(Detail)



CASTLES IN THE AIR
The castle, the template, and the
student paper to complete
Drawing from *Grande Chartreuse*,
the Limbourg Brothers

which reveals who the saints are and what the symbols mean in works of art.

In the following two projects using art from the Middle Ages, I brought in material and reproductions to engage students in activities which paralleled the works studied.

The Book of Kells. For illuminated manuscripts with a grade three and four class, I chose *The Book of Kells*, which contains the text of the Four Gospels in Latin on a series of large, richly illuminated pages made by monks in 8th century Ireland. I brought to the classroom slides and facsimiles of some of the beautiful pages. Intricate and interlaced designs form the saints' initials (M M L and J) and beginning letters of the texts. Little rabbits, cats, mice, serpents, and even angels interweave with tails and ribbons intertwined.

Then I gave each student a photocopy of a facsimile page from *The Book of Kells*. The text is handwritten (that's what manu-script means) in Latin, so I told the class they were the English king's translators—and had to put the passage into English. Plus, as talented illustrators, they were to decorate the borders of the two texts. On a large sheet of paper the photocopied facsimile from *The Book of Kells* was pasted on the left side, their "translation" on the right side, and the two pages were decorated in the medieval manner.

The texts were delightful. One example:

"Once upon a time there was a king his name was: Elenor. His wife's name was, Steve. One day when Elenor and Steve were in the garden a man came by he said what's your real name Elenor and Steve. We don't like [our] real names, but we will tell you. The king said his name was David and his wife's name, Elora. And they felt real good that they told the man. And they lived happily ever after." (Melissa)

There is no question that this student understood the Adam and Eve story and intended her characters to avoid their fate. Other texts included "Castle Mice" and "The Angels Pray" along with "The Sword named Thrigor."

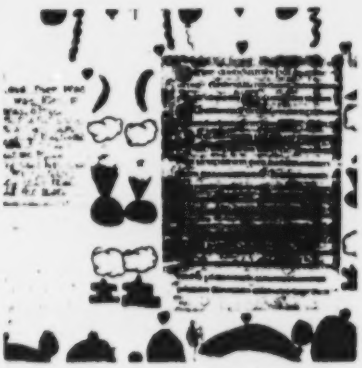
Castles in the Air. In preparation for a special education class also studying the Middle Ages, the teacher told me they were interested in castles and prince-and-princess stories. So I chose a print from the school's Van Nostrand Reinholdt collection depicting a castle, a detail of a page illustration by the Limbourg brothers. With a template of the castle outline made by tracing from the print, I drew an outline onto a large piece of paper for each student.

In class, I put up the print for all to see while I shared other pictures by the Limbourg brothers and showed slides. I talked a little about their work and use of gold leaf in their illustrations of the seasons, one for each month. Most of us know their work through the often reproduced *Très Riches Heures du Duc de Berry* combining a calendar and a prayer book. The calendar scenes showed people tilling the fields, sowing seeds, and harvesting: the whole cycle of the year with the changing seasons. Since in the Bible God gave Adam the task of gardening, these illustrations of farming appropri-

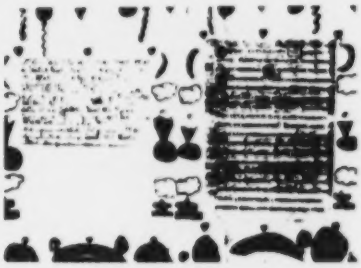
The Book of Kells

The Castle Mice (detail) ©

Exhibition of pages with kids



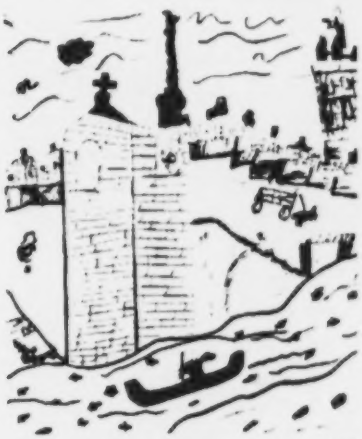
A King Named Elenor (detail)



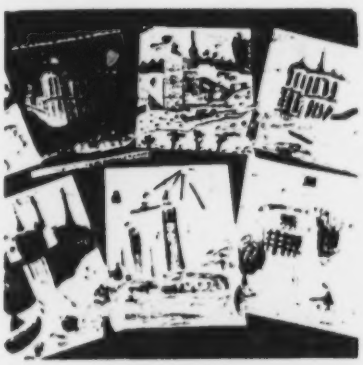
King Elenor (entire) ©

Grade Three/Four class of Carlene Binns

Castles in the Air



A Castle ©



Group of castles

Special Education class of Ella Gordon

ately illustrated the teachings of the Church.

You may want to include that, in reality, these miniature paintings are very small—no more than 5 1/2" x 9", which includes a lunette with zodiac signs and a calendar. The Brothers very likely used magnifying devices such as oil in the bottoms of rounded glasses, and little one- or two-hair brushes to make the paintings. When looking at a detail in a print 19" x 26"—be sure to show the difference by drawing a corresponding shape carefully measured to be 5 1/2" x 9" and see how small the illustration actually is. The castles are accurate studies of specific chateaux in France at that time, and you can even see some of them today.

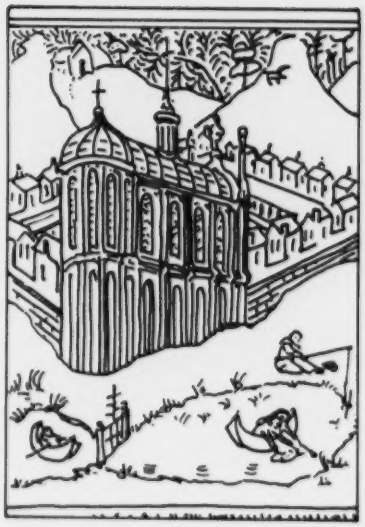
Next I gave each student the outline of the castle. It was a little tricky to help them identify the outline with the contours of the castle print, but once they saw how they matched, they were eager to make their own castle inside the outline.

My specific direction for creative re-interpretation was to change the season of the year. They enjoyed creating a castle in their favourite season, and especially liked using gold leaf—gold wrapping paper—in their pictures.

These students were learning a bit about "reading" art from analyzing examples from books and slides, they were introduced to an important technique in illustration, and they were challenged to imagine and create their own castle in a specific season of the year. Any one of these aspects could become a springboard for further study of art works.

In the projects above, the art was fresh and of interest in itself to students, who needed only a little prompting to use their beginning analytical skills to discover the essence of their examples and become "artists" themselves.

Figurative Art — *La Loge*. I gave a very small reproduction of Renoir's *La Loge* to my third-year class to take as a point of departure for a drawing. The painting is of a fashionably dressed couple seated in a theatre balcony. When I examined what they had done with the assignment, I realized that the drawings afforded me a unique window into their



MEDIEVAL ART
Drawing from *Grande Chartreuse*,
the Limbourg Brothers (Detail)

LA LOGE
Drawing from *La Loge*,
Auguste Renoir (Detail)

Sources for Images

• When I go to a school, I try to use their resources, which can stay in the classroom. I also check with the classroom teacher to discover what students are working on, what projects they are involved in.

• I collect "remainders"
—outdated art calendars
—outdated art catalogues
—promotionals for slide and art reproduction companies

I encourage you to use these and your own connections and collections—postcards, travel brochures and photos—to provide additional material for your broader, multi-cultural projects.

LA LOGE
Student response to *La Loge* by Renoir
3rd year Drawing, A & AH

MATISSE
Drawing from *Woman at Window,*
Henri Matisse (Detail)

MATISSE
Student response to "fill in the white space" (the window)
Grade One class of Margaret Malette

thinking.

One student saw the man as an "old goat" and the woman as a "ewe;" another saw the man as having lecherous thoughts about undressing the woman. One thought the woman looked as though all she wanted was a cup of tea, and so drew a teapot.

Once again I was reminded that students' individual interpretations are varied and personal. The studio project, being visual, allowed all of us to share the unique responses, and the differing viewpoints kept the class responsive and ready to commit to the next assignment.

Show a reproduction of an art work with part of it covered. Challege students' curiosity by asking them to paint (sculpt, draw) the masked part. Then show the whole piece and amplify with other works.
Follow with this activity: "Now, if you were ____(artist), how would you paint (sculpt, draw) another piece?"

Matisse. It took a little doing, but Matisse became a well-liked personage in a grade one class. Play-acting the artist, I entered the room with a greeting: *Bonjour, mes enfants! I am M'sieur Matisse.* Dutifully they murmured: "Bonjour mes enfants." *No, no!* I said: *I am M'sieur Matisse, and you say, "Bonjour, M'sieur Matisse!"*

So we tried again, and they sounded so bored; but after a few times in-and-out the door, I was greeted by the live-wired shouting out, "Bonjour, M'sieur Matisse!" and by some, "Hi, Henry!"

Now I could bring out the Matisse print from the Art Image Series, *Woman at Window,* with a blank paper carefully taped over the view from the window. *Here is a picture I have made,* I started, but I was interrupted. "That's good, but what's underneath the white spot? Did you really do that?" *No, remember? I am M'sieur Matisse.* "How come it's covered up. Let's see what's underneath the white spot."

All I had to say was: *You are going to paint what is underneath the paper—paint that space with what you think will go there.* They were involved—all 29 first graders, including seven deemed least likely to cooperate (except that they were the ideal kids in this situation and astonished both the consultant and the teacher with their persistence.)

They painted while I helped solve major problems, such as how frustrated they were with the big brushes thought appropriate for first graders, and "How do I make green? The teacher didn't give me any." "How do I make brown?" had its

funny side, because eventually, as all the colours ran together in the flat styrofoam palettes, all they had was brown.

When the class returned from recess, it was time to show them the slides I had brought of works by Matisse. They were fascinated, silent, absorbed. I had selected eight slides, including some early, middle, and late work, several with windows in them. Matisse made many paintings with windows: some you look through and see something, some are from his studio, and some have no view through the window at all. I wondered whether seven-year-olds could get the idea of distinguishing between early and late works. So I told them that when Matisse was a young man, he painted pictures that looked more real, with rounded images, and that when he was older, he painted images that were more flat. They not only understood this idea, but they also could pick out transitional pieces where some parts were half-and-half.

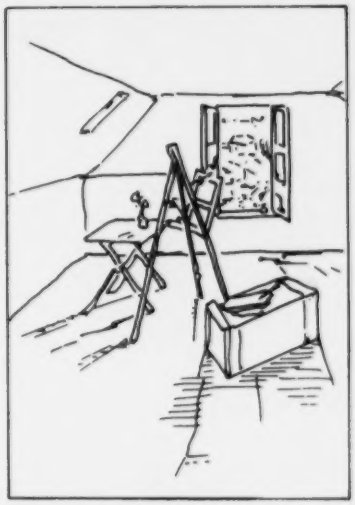
The consultant was intrigued. She could see what they were learning from the project, and was especially interested in their fascination with slides. Her curriculum guides do not say anything about using slides at Primary Level. I wondered if it were unusual for first graders to focus on a single object for a fairly long period of time. Does TV and our usual fast pace prevent us from looking long and hard? Not these children, who seemed sad when there weren't any more slides.

Then came the final part of the session. I displayed to them a ***huge*** book on Matisse—10" x 13"—and two inches thick! Another "first." It was hard for them to get the idea that the book was not created by Matisse; that yes, Matisse did all the pictures but another man wrote the book. They kept asking if that one man, Matisse, made the whole book. "Did he do all the pictures?" *Yes.* "All of them?" *Yes.* "Well, how long did it take him to make that book?" *These pictures are photographs of lots of Matisse's work—his paintings, sculpture, plates, priest's robes.* "How long did it take him to do all that?" *A pretty long time.*

This was my opportunity to share some biographical information. *Matisse lived to be a very old man, but he didn't start painting as young as you are. He was going to be a lawyer, but when he got sick and was in bed recovering from an appendicitis attack, his mom gave him a set of paints and colours to entertain him. He decided he liked making art so much that he would spend his whole life doing it.* "Well, when did he start?" they wanted to know. *Actually, it was in the summer of 1890 when he was sick, and he was born in 1869, so how old does that make him?* (A little tricky for Grade One, so I helped them out.) "How old was he when he died? *He died in 1954 so I guess that made him about 85 years old.*

The questions continued: "How do you know all that?" *I read the book.* "All of it?" *Pretty near all of it.* "How long did it take you?" *Pretty long.* "How many pages are there? How much does a book like that cost, anyway? Why do they paint

MATISSE
Student response to "fill in the white space" (the window)
Grade One class of Margaret Malette

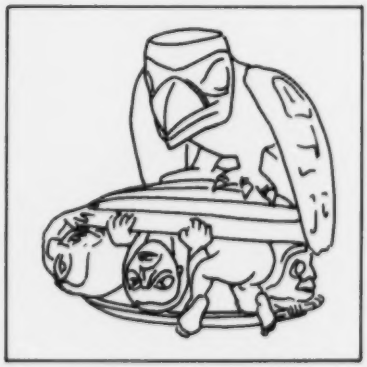


MATISSE
Drawing from an early work:
Studio under the Eaves 1903, Matisse

MATISSE
Drawing from a later work:
Interior with Egyptian Curtain 1948, Matisse

SEGAL
Drawing from *Girl in a Doorway*,
George Segal

SEGAL
Paper given students for Segal Project -
figure and windows blocked out.



Drawing from *The Raven and the First Men*, Bill Reid

ladies without their clothes?" Ha! Another good opening.... I think it was the book that gave credibility to the artist!

And then, of course, the new paintings we created were filled with bright colours and patterns which started a Matisse-mania in the school. They aren't likely to forget M'sieur Matisse.

Segal. From the consultant, I found out that the seventh grade teacher was involving students in a small sculpture project—making small armatures in an active pose, and then covering them with plaster gauze (like that used for casts around broken bones). A super opening to introduce a contemporary artist, George Segal!

Girl in a Doorway from the Art Image Series lent itself well to the project, which began with fill-in-the-blank-spaces. Taking the large reproduction and taping paper carefully over the figure and the windows, I copied and reduced the image to 8 1/2" x 11". This was the handout to students. They pasted it on a larger paper and were encouraged to interpret the figure, door, place, and setting as they wished.

The copy was sufficiently ambiguous: they couldn't tell that the figure was a girl, nor anything about what age, what culture, what time period. They couldn't even tell whether the figure stood inside or outside the building. So, *Girl in a Doorway* became a happy young man standing in polka dot shorts outside the building, a masked bankrobber emerging from a bank, a rock artist in a bar, a polite young lady waiting for a bus, and a rather suspect woman waiting outside a hotel—among others.

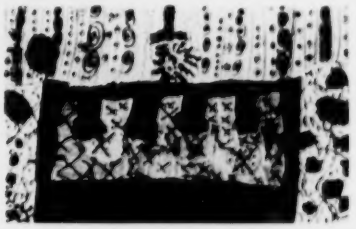
The free-wheeling activity was followed by in-class study. We scrutinized technique, scale, and details in the photograph of Segal's work. I introduced other Segal works they could find in collections of museums nearby. Now when they worked in studio with their sculpture projects, the Segal influence could be seen as they expanded their creations to include a setting for their figure in action, having as reference a major contemporary American artist.

Start with the Story

If you begin with a story, legend, or historical event, make it exciting. Then ask students to imagine what is going on and express it, or some part of it, visually.

Read a folk tale, such as the Haida legend, *Origin of the Human Race*. In response to a question about preparing for a museum trip, I suggested to one teacher that she read the Haida legend to her grade two class—the Raven cracks open a clam shell and all the little people tumble out of it—and then ask them to paint their understanding and interpretations of the story. She did this, and after the class had shared their pictures, they focused during the actual trip on the large wooden sculpture representing the legend by Bill Reid, Haida artist, at the Anthropology Museum of the University of British Columbia. Extending this later will come naturally,

Start with the Art



Student responses after seeing slides of works by Matisse,
with attention to his use of patterns
Grade One class of Tannis Couts

Segal

Student responses to blocked-out figure and windows of *Girl in a Doorway*
Grade Seven class of Tim Todd

Finding the Essence

Start with the Story

READ A FOLKTALE
Student responses after hearing Haida
legend *Origin of the Human Race*

Grade Two class of Donna Fay Digance

either to other depictions of the same story, or to explorations of other legends, in a variety of media.

Read a documented account of an actual event such as the sinking of the ship, *Medusa*, or one that is reported to have taken place, such as Christ calling St. Matthew, or the Trojan horse. Then ask students to imagine the scene and share their vision, perhaps by writing or drawing, or both. I have used Géricault's *The Raft of the Medusa* and Caravaggio's *The Calling of St. Matthew*, each a single masterpiece to explore. Challenge students to respond to the art that is assigned for your curriculum by presenting a text—a folk legend, newspaper account, documented text, or Biblical story describing the event and ask them to envisage the action.

Guide them with some questions: How close are you to the scene? Where is your vantage point—do you look up to,

READ A FOLK TALE
Student response after hearing the legend: *Origin of the Human Race.*
Grade Two class of Donna Fay Digance

READ A DOCUMENTED ACCOUNT
Drawing from *The Raft of the Medusa,*
. Théodore Géricault

Focus on One Figure

A masterpiece nearly always has attention-getting attributes. You can capitalize on these to focus students on the work. Instead of telling your class what they are seeing, let them tell you — visually. Ask your students to place a figure in a specific setting. Or, ask them to give a figure a specific identity.

The figure could be the entire work of art (Michelangelo's *David*), a part of a work (Segal's *Girl in a Doorway*), or a figure from a much larger work (the seated Michelangelo in Raphael's *School of Athens*). It doesn't matter if the figure is realistic, representational, or even abstract — such as animal imagery form a wall relief in Oaxaca, Mexico. Isolating one figure intensifies the focus and emphasizes details.

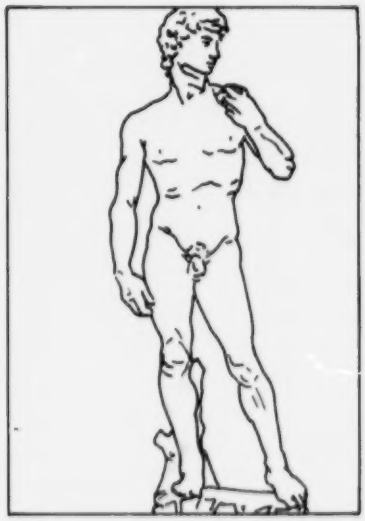
The key is to isolate an element which will invite a response and then, in turn, inspire students to further study of the art work and the artists. Depending on the age of your students, you could ask what time period, culture, or society this figure might represent. Are there any particularly attributes such as clothing or textures which inspire a response? Is there anything in the work to suggest an emotional or psychological attitude?

Although any number of studio-related activities may appropriately follow, I linked works of George Segal to a pen-and-ink assignments. Students experimented with pen-and-ink techniques that made use of cross-hatching and modeling forms in light and dark through a build-up of dots, dashes, scribbles and slashes. Then I distributed black-and-white reproduction of Segal's work depicting one or two figures in relative isolation, *Woman on a Bench* and *Woman with a Dangling Shoe*. Using the pen-and ink techniques, students re-drew each figure, placing it in a specific setting of their choice. So we saw the *Woman with the Dangling Shoe* reading in a library, and the *Woman on the Bench* found herself beside a WET PAINT sign.

FOCUS ON ONE FIGURE
Drawing from *Woman on the Bench II,*
George Segal

down upon, or straight at the action? At what point did you choose to stop and make your picture—the moments prior to ("where were you when the lights went out?"), the moments after (what happened after the Main Event?), or the actual happening? How did you indicate this? Is there a light source? Are there any details in the story that you don't understand? These questions are crucial and cannot be sidestepped.

You are helping your students learn how to discover what tells the story, not just to learn the story itself. Whether the response is written or visual, the criteria remain the same. Students imagine themselves observing a situation and share their recorded version with others. The project provides a way of comparing their interpretations with the artist's. By tapping each student's imagination, the path is opened to explore what previous artists have done with the subject, as well as to study of theme, artist, or technical solutions.



Drawing from *David*, Michelangelo

Introduce a character from history. The name Michelangelo is familiar to many youngsters, but only as a Ninja Turtle, not as a sculptor. I wanted to introduce Michelangelo to a grade six class in such a way that what we did with his art work would lead back to him, his times, and to the purpose for which he made his statue, *David*. This is an example of an activity which involves students with an historical image they won't forget, and before long, when their overview of history catches up with the period of the image, they will have the pleasure of recognizing this familiar fellow.

With this class, I decided to try both approaches: half the class started with the story of David and Goliath read to them in the library. The other half, who started with the art work, were told to draw this fellow in any setting they thought would be appropriate. They could leave him nude or dress him (most girls clothed him, most boys left him nude). They drew David in a tile shower; on an island surrounded by sharks, saying "Mama Mia!"; at poolside as a lifeguard; on a skateboard in a leather jacket with a punk haircut and surrounded by ghostbusters; and as the Dairy King—the slingshot was now an ice cream cone.

The library group illustrated a self-chosen portion of the story, precautions having been taken to make sure no book illustrations were visible to suggest a "right" way to imagine characters or setting.

Student response: *David* in a setting. *Punk David* is title
Grade Six class of Robert Lowe, with assistance from librarian Marney Clark.

Michelangelo's *David*

Introduce a Character from History

"David slinging a stone at Goliath"

"David going to the river for stones"

Student responses to the story read to them

Student responses to
"Place the statue in a setting."

Grade Six class of Robert Lowe with assistance of librarian Marney Clark

Plate #3

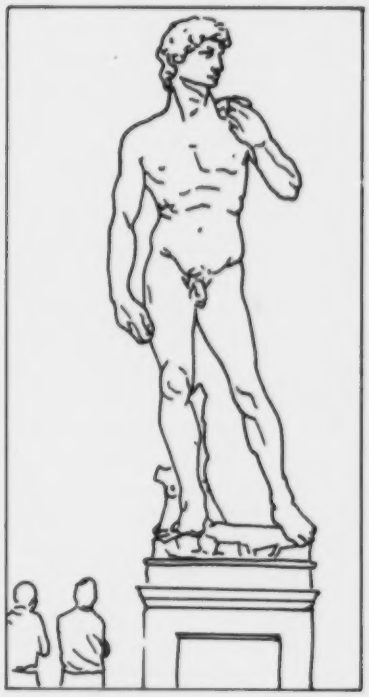
After the drawings were finished, the two groups reassembled in the classroom. I showed slides of the *David*, details of the carving, its location in Florence. We compared its size to human scale. This created interest in the politics of its construction and placement and what the historical character of David represented in Italy during Michelangelo's time. And of course, I introduced them to Michelangelo through this work, thus creating curiosity about his other works.

Describe a scene. When I introduced Daumier to a grade two/three class, I again greeted the children upon entering: *Bonjour, mes enfants. Je suis M'sieur Daumier. I lived a long, long time ago in France.* But this time I told them a story, described the scene to them, and did not show the print at the beginning. The reproduction is of a watercolour, *The Clowns*, from the Van Nostrand Reinholdt Art Series available to this teacher. *There is a person seated on a chair and a person comes into the room carrying a big drum. He comes up behind the person on the chair and he beats that drum! What do you think happens?*

When they started to tell me, I said: *No,no! Don't tell me—draw it*! After they had completed their works to illustrate the story and the scene, I said: *Now I want to show you my picture I made of the same thing.* They were delighted with it. "Wow, that's good! You did that?" *No, remember, I am M'sieur Daumier* .

They discussed and described the work skillfully, especially one girl who put up her hand and volunteered: "the lines are so vibrating!" And that's just what they are, vibrating. After they studied the print, I asked them to imagine they were M'sieur Daumier and draw the scene again as he would do it. All complied and seemed to enjoy the obvious differences between their two efforts. Some months later in the schoolyard I happened to meet one of the class, who bowed and greeted me: "Bonjour, M'sieur Daumier."

To summarize briefly: You can see that these projects can all be done in a classroom without any advance preparation of the students. You ask them either to "read" the context and draw an image, or "read" the given image in order to provide it with an appropriate context. After illustrating their ideas, they look at the artist's rendering of story and scene, after which they attempt a second work of their own.



Drawing from photo of *David* taken by A. Smith to show height of man relative to height of *David*.

DAUMIER
Drawing from *The Clowns*,
Honoré Daumier

COLOUR COLLAGE
Drawing from *The Rehearsal*,
Edgar Degas

COLOUR COLLAGE
Drawing from *Mme Matisse*,
Henri Matisse

WHAT NEXT?
Drawing from *Meyer de Haan*,
Paul Gauguin

3. Using Design Concepts

Design elements and principles are important in themselves and are often taught as a studio exercise. But because they are the underpinnings for analysis in the history of art, it is both practical and effective to use projects which bring together design analysis and Art History.

Colour Theory

Colour Collage and "What Next?" From a list of about 30 artists' names, students chose reproductions of works whose colours were clear and reproducible. Works by such artists as Degas, Matisse, and Piero della Francesca were studied for colour, and a small scale duplication of about 5" x 7" made using only coloured paper. They were to cut or tear paper to match the colours and volumes of colour in the work.

Afterwards, I asked them to go back to the original painting and show what would happen next. In Picasso's *The Absinthe Drinker* (1902), the sad woman sitting at the table rose from her chair and was painted leaning on the sill at the open window. Gauguin's *Meyer de Haan* sitting at a table with a bowl of fruit and a book, took an apple and ate it while reading the book.

What If? In projects dealing with colour theory, what if the colour in your reproductions is not faithful to the original? What happens to colour is a legitimate source of concern, if not frustration, to the teacher of Art and Art History. Once we have accepted the fact that much is lost in the translation (and images in this book are no exception), one way to mitigate your frustration is to use the problem to the students' advantage.

It isn't only that the colour is wrong; it is misleading. And because colour strongly affects our response to a work, it is important occasionally to emphasize its effect. By directing students to compare/contrast palettes, I introduce them to the effect of colour on mood, dimension, and space in assessing our response to art works.

Using the chance to combine studio work with Art History, show two or three slides of the same art work in which the colours differ. Or use two books which include a colour plate of the same work. Even though the differences are usually due to variations in the developing and printing processes, the comparison nevertheless helps students see they cannot trust reproductions for faithful colour translation. When a reproduction is compared with the original, the difference is usually even more pronounced.

In these assignments, students are asked to focus upon colour harmonies and colour relationships, and to ask: "what if?" What if a colour scheme different from the original had been used? What if Van Gogh had not depicted *The Church*

Colour Collage

Student's response to *Meyer de Haan* by Gauguin. (Man picks up apple to eat and reads the book)

Student's colour collage of *The Rehearsal* by Degas

Student's colour collage of *Mme Matisse* by Matisse

First year Painting class of A. Smith, Art and Art History Program

Compositional Analysis: Modernize an Old Master

Student response to *Mezetin Playing the Guitar* by Watteau (electric amplifier)

Student response to *Two Laundresses* by Degas (electric iron)

First year Design class of Jim Crossan, Art and Art History Program

at Auvers with the dramatic contrast of complementary colours? Students select another palette, basing their choice either on colours used in other periods or a theoretical colour combination, perhaps analagous colours. (A good source for historical information is Joseph Itten's *The Art of Colour*.) Re-creating the art work, they duplicate the form but apply another colour scheme. The "what if's" are answered by the obvious changes in mood, dimension, space, and impact of the work. Furthermore, if you'll keep the student examples, they will provide excellent resource materials for subsequent study.

Two-Dimensional to Three-Dimensional. To clarify how colours position themselves in space, a colleague designed a project which required students to convert a 2-D painting into 3-D using either a wooden frame or a diorama. After carefully analyzing the composition, they placed the components so that, viewed straight on, the resulting 3-D closely replicated the reproduced original.

In my classes, I've used works by Helen Frankenthaler, Georgia O'Keefe, and especially Hans Hoffman to study the three-dimensional quality of abstract painting. In the 1950s and 1960s, Hoffman explored the capacity of colours to recede or advance on a flat surface (e.g., *The Gate*). De Kooning's *Door to the River* is another likely example. Abstract works force students to put colours in space because they can't say, "The chair is behind the bed." They must rely on the intensity, value, and surrounding colours to determine positions in space.

Compositional Analysis.

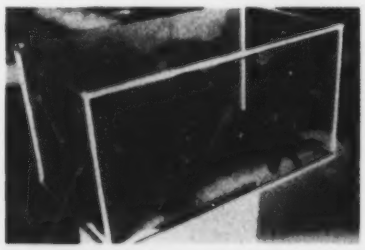
In Art History we are particularly interested in line, movement of lines, spaces and shapes and how they relate to one another. When looking at an image with care, we are often doing a compositional analysis in our heads, even though we might not name it that.

Modernize an Old Master. A colleague asked his students to modernize the essential idea in an Old Master work carefully imitated. This deceptively simple drawing assignment used for compositional analysis requires important decisions, including that of re-stating the essential idea. It begins with a traditional analysis—tonal, linear, spatial—using tracing paper overlays.

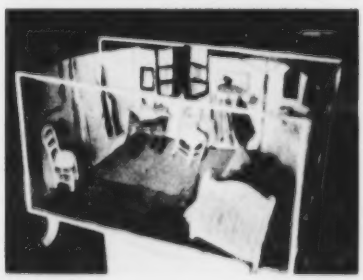
Next, the work, usually involving some action, is carefully copied with coloured pencils and, in as subtle a way as possible, the student "modernizes" the activity depicted. So, Degas's laundresses were equipped with electric irons and Vermeer's milkmaid had a carton of milk. Decisions about style and colour to achieve the subtle changes can only be made after careful looking at the original.

Old Master—Still Life—Abstract. A colleague of mine who teaches painting asked students to select an Old Master

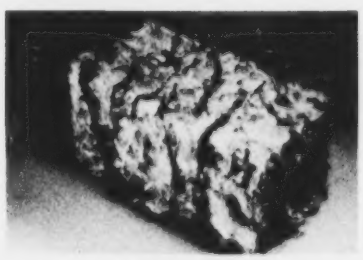
2-D to 3-D
Drawing from *Dance II*, Henri Matisse



2-D to 3-D
Student response to *Dance II* by Matisse



2-D to 3-D
Student response to *Bedroom at Arles* by Van Gogh



2-D to 3-D
Student response to *Autumn Rhythm* by Pollock

1st year Design class of Jim Crossan, A&AH

OLD MASTER-STILL LIFE-ABSTRACT
Drawing from *The Raft of the Medusa*, Théodore Géricault

OLD MASTER TO STILL LIFE
Student response: Still Life created from *The Raft of the Medusa*, Géricault

STILL LIFE TO ABSTRACT
Abstraction created from Still Life (above) in response to *The Raft of the Medusa* by Géricault

3rd year Painting class of Howard Simkins, A & AH

painting, turn it into a still life, and then turn that into an abstract painting. This kind of assignment calls forth all the Art History "good manners" we speak of elsewhere to link with imaginative response. Students must look closely to analyze colour, shape, space—all the design and compositional aspects of the original work—and then turn it into a still life whose source is still recognizable. This version then becomes the source for a study in abstraction. (For more about projects using still life works, see chapter Four.)

Scale

Just as the projects above deal with the "good manners" of Art History such as analytical looking, relationships or polarities in comparisons, and visual recall, the next handful of projects provide learning experiences related to scale.

Reproductions of art works, being 50 times smaller or several times larger than the originals, tend to misrepresent scale. It isn't enough that the labels provide measurements, for all this means is that the viewer must do mental arithmetic to translate the measurement into a visual approximation, a feat difficult for most of us.

How Small is Small? How Big is Big? We have all experienced problems of focus and scale when projecting slides. With a good projector and a zoom lens, you can change the scale of your projected images to suit your purposes. Perhaps you want to enlarge a masterpiece to draw attention to minute details which might otherwise be overlooked. Or you may want to enlarge it to exactly its original size in order to describe fully the actual scale of the work. It's impressive to see a little 2 x 3 ***inch*** reproduction in the text enlarged to its original 8 x 12 ***feet***!

You can use an overhead projector or slide projector to enlarge a reproduction to scale on the wall or screen by adjusting the distance of the projector from the wall, or refocus the zoom lens of the slide projector. This method works, but it doesn't create nearly as lasting a memory as does copying the enlarged projected image onto a surface. (Be careful the opaque projector doesn't burn up your reproduction, or the whole book!) Another way to reproduce is to have students use the traditional techniques for scaling up works of art.

For both enlarging details and translating a tiny reproduction to the size of the original, I involved my Art History and Painting classes in the following projects dealing with scale.

Bulgarian Icon. Reproducing an art work became a group project with several parts. First, I wanted my painting class to duplicate colours, shapes, and textures in their enlargement of small rectangles. These little rectangles each became delightful abstract paintings. Then I wanted them to assemble the rectangles to make a coherent replication of an

Students re-assembling Bulgarian Icon painted rectangles.

The scaled-up Bulgarian Icon re-assembled from 40 painted pieces.

First year Painting class of A. Smith,
Art and Art History Program

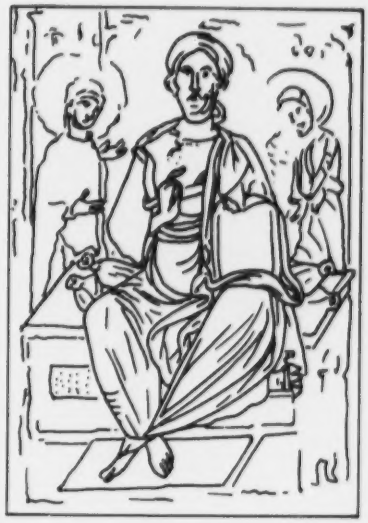
Detail of scaled-up *Primavera* (to original size) re-assembled from painted pieces based on cut-up reproduction of the work by Botticelli.

In-service Teachers Workshop,
Edmonton Board of Education, Alberta

as-yet-unknown image from Art History.

I began by cutting a 14" x 10" reproduction ***(are you imagining the size of this?)*** into 40 small rectangles. Each rectangle was then mounted on a card and given to a student with instructions to enlarge the proportions to 13 1/2" x 15", and to duplicate the sample in the enlarged dimensions by painting the image as exactly as possible in colour, texture, and proportion.

Note that the students had no idea of the identity of the work. (No prior research for this one!) Because they were in the dark about the piece, and I had deliberately chosen a relatively obscure icon, assembling the completed portions was a fascinating challenge. On the designated day, all gathered to solve the giant puzzle, and although at one point I needed to remind them it wasn't likely that the saints were running out of the picture, they worked it through and secured the 40 pieces on a 9' x 6 1/2' grid. Behold the *Deesis*, one small icon of the Bachkovo Monastery of Bulgaria. Then we studied it for other elements, such as composition and symbols, its place in Art History, as well as in comparison with other iconographic works.



SCALE
How small is small?
Drawing from *The Deesis*,
Bulgarian icon

By breaking away from the original size, students are able to study details more carefully. The small piece becomes abstract as a student scales it up to required size, the qualities of the piece predominate, and the process trains the eye to select exact colour and formulate exact texture. After the large piece is assembled and studied in its details, it is time to project again a slide of the work focused in its original size to reinforce the original work in memory.

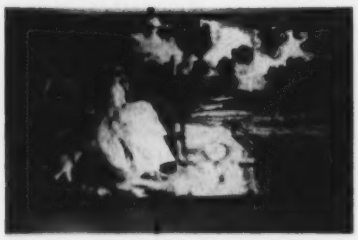
SCALE
How big is big?
Drawing from *Galatea*, Raphael

Galatea: The Real Thing. For classes in Art History, I like large frescos or paintings with rich content. It is difficult for students who have not seen a Renaissance fresco in its original size or a Baroque canvas taking up a whole wall to imagine the elaboration and complexity of these immense works.

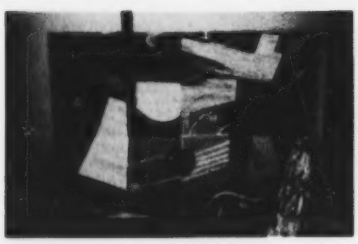
The object again is to produce an assembled work true to the size of the original. As examples I have used Raphael's *Galatea*, a large fresco in the Villa Farnesina in Rome, done in 1513, and Botticelli's *Primavera*, a large painting done in 1482.

Re-usable Resources. The resulting art work from

SCALE
Students with painted enlargements for Bulgarian Icon project
1st year Painting, A&AH



SCALE AND COLOUR
Students' re-assembled work based on *Robert Andrews and His Wife* by Thomas Gainsborough
In-service Teachers Workshop
Edmonton Board of Education, Alberta



SCALE
Students' response to *Still Life with Guitar*, by Juan Gris
In-service Teachers Workshop
Peel Board of Education, Ontario

these three projects *(Deesis, Galatea and Primavera)* can be saved for use with other classes in a different way. Instead of being a puzzle, the assembled picture becomes a visual example of scale which can then also be used as a resource for another project with a different emphasis. The assembled *Deesis* can be studied as an example of Medieval Art, and *Galatea* used to study Raphael's style, composition, and iconography as the sea nymph Galatea rides the waves in a shell pulled by two dolphins. *Primavera* in its original size is 10' 4" x 6' 8" and presents figures "as big as life." Impressive!

Re-integrate. Up to this point, we have enlarged originals for purposes of studying scale, developing analytical skills, and practicing painting techniques. Enlargements to scale can also be used for other studies, such as problems in colour theory and/or working in different media. The result is still a group project that has engaged many students and demonstrated the actual size of the original work.

• For a scale-and-colour study, I used a black-and-white reproduction of Gainsborough's *Robert Andrews and His Wife*. As blocks of "red tint", "blue-green tones" or "yellow-orange shades" were assembled, the result looked like a checkerboard of colour problems—analogous, secondary, tertiary, complementary. You, as designer of the assignment, can manipulate whatever you wish to be studied. Far more exciting than duplicating a colour-wheel!

• The smallest reproduction I have ever used was a Juan Gris. His 1915 *Still Life with Guitar* was enlarged from a 1" x 1 1/2" picture, cut into four parts, to a piece 36.2" x 28.7" in low relief. The idea was not only to see how small we could start, but also to involve us in building up three-dimensional surfaces.

• A Breughel woodcut print served for the study of wood blocks and relief printing in an unusual way. Clay slabs became the enlarged surfaces on which students scaled up the design from their small cut rectangle. Lines were cut into the clay to imitate the lines in their rectangle. Papier mâché was then pressed into the surface, allowed to dry, removed and taped together to reveal the "wood block."

You can see that, although it is possible to study design elements individually in isolation, when analyzing works in Art History, you have the opportunity to review and bring them all back together.

4. Interdisciplinary/Interactive

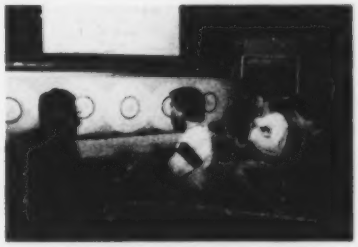
Projects help students make a variety of connections to art. You may find yourself working with history or mathematics, music or dance—even cooking, as you invite your students to analyze and remember works of art. Our emphasis on experiencing art takes us into what curriculum guidelines call "interdisplinary studies," so that vision, sound, rhythm, and physical activity naturally complement one another. Scaling up a mystery work or creating theme parties—interactive projects—not only invite sharing and working together, but also create a pool of talents, ideas, and energies which vitalize our studies. What's more—they're fun!

Sound of a Picture

"What does this picture sound like? What might you hear if you were in this picture?" To answer, students must identify images which suggest sounds, and then prepare a two-or-three minute soundtrack with an accompanying "score." After scrutinizing the picture carefully, they reinforce their observations by acting on them. They have to get right into the picture, make decisions on what they find there, and then gather sound-makers and practice integrat-

SOUND OF A PICTURE
Students creating a "score".
Note student with bell and student drawing bell with marker.

SOUND OF A PICTURE
Student "score" for a detail of *Adoration* by Hieronymus Bosch



SOUND OF A PICTURE
Students creating sounds of the "score" for Bosch's *Adoration*

Grade Six class of Barbara Watts

Exploring Art Through Sound and Movement

Although art can be studied sitting, in silence, these are not the only conditions for learning about Art and Art History. Picasso describes in his autobiography his "visual exercises" done prior to painting, and Itten's students used to do hand exercises before drawing.

Since music as "background" to other activities is part of daily life for most of our students, why not put it to use in our subject? In the classroom, why not play music from the period under study to get everyone in the mood, and in the studio, why not begin with action sketches, using a model (even if only one student from the class) who will move every few minutes? Begin to get comfortable with sound and movement so you can use these to help students focus on the subject under discussion in your class.

Using appropriate music was successful in my classes. I encouraged students to bring in records and cassettes of their creative project responses and re-interpretations. Dramatic sketches incorporated sound effects. When I began to expand my attention to the auditory component in art, I devised a project which changed the emphasis from *what music would have been heard at the time of this painting?* to *what sounds are being made in this painting?*

DRAMATIZE A WORK
Drawing from *Brook Watson and the Shark*, John Singleton Copley (Detail)

DRAMATIZE A WORK
Drawing from *May 3, 1808*, Francisco Goya

Using the T.V. monitor at the A.G.O.

ing the sounds.

The procedure goes something like this: after the teacher selects the images, students group to study them. Group size depends on complexity—a large group of characters or objects in the image may require a number of students to create and orchestrate the background noises.

It may help to write a score to organize the performance. The class could first look at such a score by John Cage to see how he indicates voices or unusual sounds and noise-making instruments.

Older students might record the performance using their own or school equipment and you could make the sound track a homework assignment to retain the surprise at presentation. Or the score could be performed live in front of the class while being taped, and then played back while the class studies the painting.

It is usually easy to get everyone involved in evaluating these sound projects. Play the tape several times so that all can listen and analyze the score while examining the images in the art work. If you have two prints that are somewhat similar and the class hasn't heard the sound tracks, the images could be compared and the sound tracks played, leaving the class to decide which track goes with which print.

Finally, of course, return to a study of each art work with more information about the piece, its artist, historical context, time period, politics, and whatever else you and/or the students have discovered.

Older students could then take a print and its sound track to a group of younger students, ready to explain it after the performance, as well as to answer questions about their Sound Project.

Dramatize a Work of Art

A teacher of a grade five/six class sent me an act-out project she devised, "Heroes and Heroines: An Art History Experience," in which groups of students chose a work from four art reproductions and then painted a scene inspired by it. They painted either what they imagined had just happened before the scene they were studying, during the scene

Video Cameras and Portrait Imitations

Video cameras provide an efficient tool for quick recording of portrait imitations. The Education Department of the Art Gallery of Ontario has used this approach successfully to stimulate close-looking. In fact, student tapes could be produced so that a teacher could introduce works in the classroom prior to the field trip, and then students could find the "real" works when they arrived at the museum.

Goya

Copley

Dramatize a Work

May 3, 1808 by Goya
Detail of a student response to "what happened *before* the painted event?"

Drawing from *Watson and the Shark*, John Singleton Copley

Students dramatizing Goya's *May 3, 1808* for others to draw.

Students acting out *Watson and the Shark* in their boat "USS Minnow"

Detail of a student response to "what happened *after?*"

Detail of a student response: "what happened *after?*"

Grade Five/Six class of Daphne Douglas

Plate #6

or what they imagined happened right afterwards. Some examples were Copley's *Watson and the Shark* and Goya's *May 3, 1808*.

Using the original paintings, the group acted out the "before" and then, when they came to the action in the studied work, the actors froze while the rest of the class drew the frozen pose in five to eight minutes, creating contour lines of action with a felt pen. Following this, the actors carried on with "what happened next?" Creative writing about the chosen work, and then an evaluative paragraph describing how the artist had focused attention on the hero completed the project. As there were several before-and-afters for each single print, there was no threat of a "right" answer; and since all students were expected to attend carefully to the prints in a variety of ways, the project maintained a high level of interest.

THE IMPOSTERS
Drawing from *Card Players*,
Paul Cézanne

Imitations

Try one (or more) of the following projects with the art from your own curriculum. I have noticed students develop a heightened sense of responsibility when they prepare to interpret art for visiting peers. For the outsiders, the experience is basically an exposure to selected Art History content, usually chosen for its guaranteed interest. For in-class students these projects meet a variety of needs, as we will see.

The Imposters. I devised this project to teach camera

THE IMPOSTERS
Students imitating poses in *Card Players* by Cézanne

Sunday Afternoon at the Park Comes Alive

Motivating our students to study and confront art is a constant challenge. One town decided to change forever its residents' somewhat blasé attitude toward the worlds of original art available in nearby Chicago with this act-out project. Choosing one of the most familiar-but-misunderstood pieces owned by the Chicago Art Institute, George Seurat's *Sunday Afternoon at the Park*, they staged a full-scale tableau of the entire painting, posed on a small peninsula in their newly formed city park. The site invited spectators to view the "painting" from all sides, even from the top down. Townspeople gathered the props and costumes, stood patiently as actors, attended the "showing" in droves, and the project was noted on the front page of newspapers as far away as the Pacific coast.

So tantalizing has been this piece by Seurat that Columbus, Ohio dedicated a whole park to topiaried replications of the painting, including the figures and the setting. Two people spearheaded the five-year effort of constructing armatures and growing various kinds of yew to fill in the figures and trees. Use of the park by active visitors running amongst the figures, or by those disposed to sit and read, elaborates the scene of the original painting and constantly changes and enlivens it.

SUNDAY AFTERNOON AT THE PARK COMES ALIVE
A Sunday Afternoon on the Island of La Grande Jatte – after Seurat
Citizens of Naperville IL
Joe P. Dick

THE IMPOSTERS
Drawing from *Man in a Red Turban* (self portrait?), Jan van Eyck

THE IMPOSTERS
Drawing from *Self Portrait*, Eugene Delacroix

techniques in grade eight. I brought to class 15 black-and-white reproductions in 8" x 10" format of artists' self-portraits or well-known paintings of people such as Rembrandt, Delacroix, Frans Hals, and Chardin. The project required that students duplicate the portraits: costume themselves, assume the poses, and photograph the resulting "models." It became a project with several interesting parts.

I had the feeling that these eighth graders might lack enthusiasm for dressing-up and presenting themselves as the Old Masters, so I suggested that we go to the adjoining elementary school and select some enthusiastic second graders to be the "sitters." The little ones loved dressing up, producing paper lace doilies for collars, cut-out moustaches, and make-up. The older ones had their hands full trying to replicate the works. We all worked together to decide on camera distance, scale, light source, shadows and focal point. My students worked in groups of three or four with one sitter, and after the Little Imposters were photographed, my class carried on with developing, enlarging, and printing the portraits.

The results were delightful. The second graders made frames for their self-portraits and for their Old Masters. Soon their room was filled with portraits, hung in pairs: Little Imposter-Old Master, Little Imposter-Old Master all around the room. And, by happy chance, parents and teachers were able to view the room at a pre-scheduled evening meeting. At the end of the exhibition, each second grader was given his/her framed portrait.

In addition to recognizing the value of cooperation, the older students became familiar with the use of a camera and developing and printing processes. They worked with the concept of portraiture as art, and incidentally with the notion of researching art books for more possibilities. The bonus developed as many of the older students sought to know more about the Old Master and his original model. The little ones were introduced to "real people" and past cultures in works of art that were literally present and living for them.

The Imposter Project lends itself to further studies even without prior knowledge of the artist or the period, although students frequently do become intrigued and want to know more. Then you can extend the experiential possibilities.

- What if you asked the students in both grades to write a page of the sitter's diary. The messages could be shared if the second graders used a tape recorder or were videotaped.
- Or the eighth grader could be asked to draw or photograph a portrait of the sitter's husband, brother, wife, or mother, trying to re-create the period, attitude of the sitter, general atmosphere, or "look."

Old Masters and Young Mistresses Are Alive and Well. A similar project is regularly in my program of Art and Art History. Second-year university students also did it, choos-

Little Imposter

Student imitating Delacroix self-portrait

Student example from Annie's classes

Old Masters & Young Mistresses

Student imitating *The Girl with a Pearl Earring* by Vermeer

Second year Photography class of John Plow, Art and Art History Program

Twins in History

Student with her drawing of *Queen Nefertiti*

Student depicting self as three different ages in *Third Class Carriage* after Daumier.

Student and her 'twin' *Mrs. Siddons as the Tragic Muse* after Sir Joshua Reynolds.

Third year Drawing class of A. Smith, Art and Art History Program

Imitations

Plate #7

ing their own models, of course, and producing results of astonishing accuracy and involvement. Of the photographed replications, two outstanding examples were Vermeer's *Girl with a Pearl Earring* and Ingres's *Valpinçon Bather*, although there was also a rather fine Modigliani in spite of obvious problems with depicting the elongated body.

Find Your Twin in History. In my university drawing class, students worked together to discover and decide which image/figure from art's history they wished to be. These students were already familiar with many of the key monuments in art by virtue of their involvement in this Art and Art History Program, but this assignment gave them an incentive to investigate faces throughout Art History to locate the one which resembled most closely their own.

The assignment required them to draw their self-portrait in place of their found "twin." One matched herself with a Caryatid, another became Queen Uta from the Naumberg Cathedral sculpture in Germany, and another became *Mrs. Siddon as the Tragic Muse* by Sir Joshua Reynolds. Dürer with long curls, Queen Nefertiti, and many others joined the "Gallery of Twins through History." One ambitious student attempted to depict her own face in figures of all three ages in the Daumier *Third-Class Carriage*.

Such a project could be simplified to be appropriate for younger students:

OLD MASTERS & YOUNG MISTRESSES
Drawing from
The Girl with a Pearl Earring,
Jan Vermeer

Seen at INSEA

The International Society for Education through Art (29) is devoted to sharing the ways education through art may be facilitated in academic institutions. At the 1987 Kongress in Hamburg, an enormous copy of Bosch's *Haywagon* hung conspicuously beside the escalator. Upon close inspection, the faces of the original figures were somehow "not Bosch." When we questioned the originator of this display, we learned that this work had been chosen by a class of community college students for their initial art project, and it was their faces as self-portraits in the re-painted work. Here was an effective project which fulfilled criteria for Art History study, yet could be undertaken by those willing to study the art as it is, and proceed from there without prior research on Hieronymous Bosch or his period in history. The close scrutiny fixed the masterpiece indelibly in their memories, where it would serve as a reference point for their next study.

Another inventive student project at the Kongress gallery was based on a Manet painting of a woman at a table. The background reproduced everything in the painting except the table and the woman. These had been removed and introduced as 3-D sculptures, the table with its seated plaster figure protruding from the painting. This treatment made a dramatic impact on the viewer. Many of us were so entranced by this construction that we took turns sitting at the table with the woman and photographing each other.

Student work after Manet's
Music in the Tuileries Gardens
with sculptured woman at table.

The author with Geoff Hodder at the Manet 3-D at INSEA (1987)

CHRISTMAS EXCHANGE
"What Daumier gave Dürer"
A & AH

ACT OUT
Drawing from *The Little Fishermen*,
Napoleon Bourassa

ACT OUT
Students acting out *The Little Fishermen*
by Bourassa

Annie working with Grade Six class
of Cecelia Song

• Make a drawing of your mother or grandmother as *Whistler's Mother.*

• Make a drawing of your father or grandfather as Van Gogh's *The Zouave.*

It could even be a rather different kind of Christmas present to send home in December.

Since the Twin Project ended shortly before Christmas, I asked my class to exchange (fictitious) appropriate gifts with their chosen twins. In order for Dürer to give Daumier an appropriate gift, the two artists had to share information, and the class needed to know on what basis the gift was chosen. Thus the artist Christmas Present Exchange Project rather painlessly extended their involvement with art's history.

Acting-Out. I have learned from acting-out projects that, while the details students choose to represent are essential, their imaginations readily make up for any deficiencies in material resources. Of course it would be fun to have a costume closet and proper make-up and props available, but my experience with a grade six class proved once again that ingenuity and focused energy overcome all difficulties.

It was set up to be a prepared project. The consultant was to confer with the teacher and class the week before so that students could choose which art work they would imitate and materials could be gathered from home or made. However, due to the school's prior scheduling, this could not be. So, I arrived Monday morning for a two-hour session bearing cameras and lights borrowed from my college, plus my own camera. From the art Image Series owned by the school, I had selected about 15 for use by the approximately 25 students, who, after choosing a print to work with, wondered what was next.

That question was quickly answered. Working in pairs, and sometimes fives and sixes, they set about becoming familiar with their art works. Creativity abounded as they ingeniously duplicated props, costumes and anything appropriate to the painting. "Mrs. S has a basket of plastic fruit on her desk; can we ask her if we can use it for our painting?" "Mr. T has some coloured chalks. We could draw the landscape that's in the background on the blackboard. Okay if we go ask him for the chalk?" Coloured paper became beards and dresses and shawls and hats. Real flowers and leaves and twigs gathered from outdoors became the surrounding bits of turf.

Everyone was excited about using the camera equipment and seeing what the lights did; everything was a whirl of success. One girl insisted the teacher cut her hair to look like the girl in the painting—she said her bangs were too long and her mother wouldn't mind! A young boy raced to the sink, soaked his head before combing his hair split in the middle, then wrapped a black cloth around his waist for a skirt and appropriated the teacher's ruler for a fishing pole to

which he affixed some kind of thread. Satisfied, he immediately began practicing the pose for a 19th century girl who was fishing. That's how deeply they were immersed in the project!

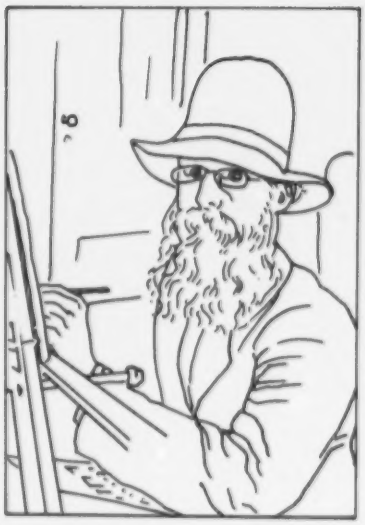
Neither you nor I would probably choose to conduct such an extemporaneous session using rather sophisticated camera equipment. I certainly prefer some lead time. In this case, the surprise effect seemed to bring out the best in creativity and focus. Because the classroom was a modest size, students solved their own space problems quickly by setting up their dioramas and locations in other spaces—hallway, music room, an unused area in the cafeteria. And even in that limited amount of time I was able to teach one student in each group how to be the camera person and another how to be the art director; how to look for details—placement of actors, camera position for proper distance, accurate source and direction of lighting, and in general to orchestrate the scene to match the original as closely as possible.

It is a tribute to the teacher that the students, though excited and very active, were responsible and serious about their work.

Taking this experience back to Art History will be easy. The teacher assured me the class would never forget the paintings! My return visit was for showing the class the photographs and slides made during the session. Thus, the project is the springboard for talking more about the artists and the paintings. And after that, the teacher has a variety of options for further extensions into Art History.

In planning studio exercises, how have you encouraged students to look closely, to think about the images and the artists? For that is the purpose of studio exercises if you are serious about incorporating Art and its history in your course.

Many curriculum guidelines suggest using thematic approaches at the intermediate level. The theme of People: the Human Form, is usually a sure-fire attention-getter, but too often, theme studies end with look-and-tell. Even with the intriguing possibilities the camera provides, to photograph each other and then show other artists' self-portraits is very like introducing your student to each artist with only a name and a handshake; but it can be a beginning. If, however, you want them to get to know each other, they need to have a "conversation." Something more than an imitation is needed to make that artist truly memorable. Your purpose isn't just introducing masterpieces; you want your students



ACT OUT
Drawing from *Self Portrait*,
William Hind

Student acting-out *Self Portrait*, by Hind

Annie working with Grade six class of Cecelia Song

to get into Art History.

Describe In Words

AD: "Artist Wanted." The problem for untrained observers quickly reveals itself in the ways they take language for granted. Thinking it's easy to describe exactly what they see, often they are tripped by their assumptions and interpretations.

I designed a project to deal with some of the difficulties in writing an accurate and clear description of an art work. It takes the idea of "imitation" a step further. Based not on research, but only on careful looking and reporting, the assignment requires writing and then creative visual interpretation based on the writing.

For a grade seven class whose School Board had the Art Image Series available to teachers, I selected 20 large prints which lent themselves well to verbal description, because they were essentially realistic (although I included Rousseau's *The Exotic Landscape* and Van Gogh's *Starry Night*, primitive and somewhat abstract, respectively). From these, about a dozen prints were selected by the teacher, based on her knowledge of students' interests and capacities, and on each one I taped an opaque blank cover sheet, then set them aside.

Next I took two of the extra prints, Winslow Homer's *The Gulf Stream* and Francesco Guardi's *Storm at Sea*. After showing the class both of these, I asked which one they would buy. The majority voted for the Homer. Using the Homer as an example, I said: *Well you can't have it! It costs too much, and it's already owned by someone-or a museum-and they don't want to part with it, so it's not for sale.*

But, I continued, *here's an idea. You can place an advertisement in the newspaper for an artist. In the ad you will briefly but quite specifically describe the painting so that the artist who answers your ad can make as accurate a copy as possible, without ever seeing the original. It's a newspaper ad, which is expensive, so you need to be brief and precise. Let's try it.*

So we practiced with the Homer. "There's a man in the boat," they said. *Be specific-what kind of a boat? Where's the man? Where's the boat?* "The boat's on the ocean, " they replied. *Is the ocean calm? rough?* and other questions.

I wanted to encourage a possessive interest in the art work they were going to describe, so after I randomly distributed to pairs of students the prints with cover overlaps intact, I repeated the idea: *You just love this painting, and you want to own it. But you can't have it because it's in a museum or gallery or private collection, and it's just not for sale. So, the next best thing you can do is describe, as carefully as you can, the content of the picture-figures, colours, placement—everything an artist would need to know to paint a duplicate of your picture from your description.*

Working in pairs, they wrote the ads. To maintain secrecy, the teacher sent half the class to the library to work

AD: ARTIST WANTED
Drawing from *Still life with Three Puppies*, Paul Gauguin

Annie working with Grade Seven class of Deborah Budnick

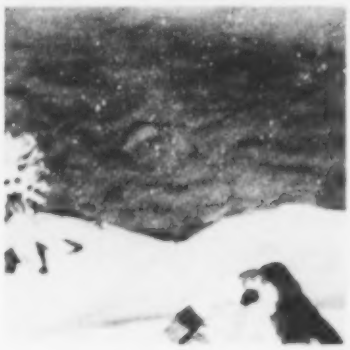
Acting-Out

Drawing from
Portrait d'une dame de L'Ile Perrault
by Jean B. Roy-Audy

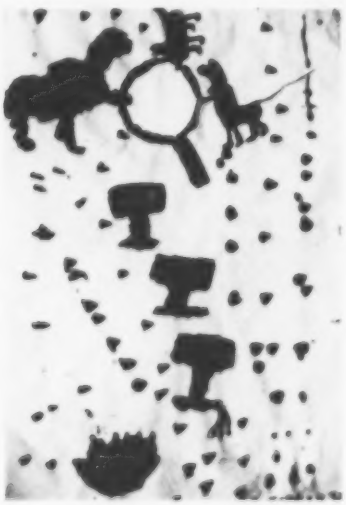
Student acting-out *Portrait d'une dame de L'Ile Perrault* by Roy-Audy

Annie working with
Grade Six class of Cecilia Song

AD: Artist Wanted



Detail of a student response to *Sleeping Gypsy* by Rousseau (Note lion at left, figure bottom right, many stars)



Student response to *Still Life with Three Puppies* by Gauguin

Annie working with
Grade Seven class of Deborah Budnick

Imitations

Realism and Abstraction

Student responses to
Henry Moore sculptures at the
Art Gallery of Ontario, Toronto

so there was more space for each pair to write without others peeking at the print. When the group returned from the library, I collected all the re-covered prints along with all the written ads. Meanwhile, the student pairs readied their tables for painting, taking positions where they couldn't see anyone else's work. Then I handed out the ads to other students, who now became the responding artists: *Here's your job. You are the fantastic artist who is going to paint a picture from this description. Work together on it.*

Their ingenuity in writing the ads, and their care in working from the written ads, produced unique results. One ad read: "WANTED! ARTIST to paint three little grey spotted puppies near top of picture drinking milk from a dark brown pot the fat handle facing south east. The setting is on an old faded tablecloth with pictures of bluish-green grape leaves facing downwards, and with grapes. Three purplish-blue goblets south of the pot going across the page and slightly diagonal. Beneath the goblets there is a bowl of pears and plums on the left hand side. On the right hand side there are many pears and peaches on a white cloth. The painting should be made lengthwise." The painting? *Still Life With Puppies* by Paul Gauguin.

Another pair of students wrote this: "WANTED: REMARKABLE ARTIST to paint desert scene at night with a full moon. Desert has rolling hills in a beige to a dark brown. Lion standing up looking at a woman lying on the desert floor. Woman is wearing rainbow-coloured dress, also has a cane made of wood in the right hand. She is black, pink hair and rainbow-coloured blanket. Mandolin is beside her, also a clay pitcher. Lion dark brown, white body, black head, beige mane and yellow/black eyes. Tail is up, looking at woman, beside woman. Also, go to the Museum of Modern art and look at Henri Rousseau's *The Sleeping Gypsy*. Pay to be discussed. Private collectors."

After their paintings were made and mostly dry, we had the unveiling—originals and painted interpretations side-by-side. The results were outstanding, I thought, and provoked argument and discussion. "Why didn't you ***say*** the birdcage was sitting on the floor. Everyone knows a birdcage is in the air, not on the floor." (This was Goya's little boy in the red suit whom they described as a "little girl with brown shoulder-length hair" from the artist's portrait of *Don Manuel Osorio Manrique de Zuñiga*).

As you have a good idea of your students' abilities—how well they can describe in words what they see, it is best that you select the images. I've also learned to avoid selecting a too-famous one that everyone will already know.

Dance

Experiences incorporating movement, dramatization, participatory exercises, or some other sensory-related activity within an assignment reinforce our memory and recollec-

Drawing from *Sleeping Gypsy*, Henri Rousseau

AD: ARTIST WANTED
Drawing from *Don Manuel Osorio Manrique de Zuñiga*, Francisco Goya

AD: ARTIST WANTED
Student response to *Don Manuel Osorio Manrique de Zuñiga* by Goya
Grade Seven class of Deborah Budnick

Students in Brazil dancing in response to *Unidade Tripartida* by Max Bill.

Graduate Seminar of A. Smith
University of São Paolo

tion of the learning.

Dance a Design. The art educators at the Art Gallery of Ontario used movement and dance to reinforce students' understanding of negative space, balance, and figure/ground relationship. In one exercise, students dance within a six-foot- square area marked on the floor. Spotlighting casts their silhouettes on a wall. When the music stops, all freeze their positions, something like the well-known game of Statue. Classmates seated outside the square examine the design cast on the wall, noting positive and negative space, compositional balance, and other aspects of the total design. Then the two groups change places. Both groups experience dancing the design and also analyzing it. (Note: The Gallery's educators told me that a year after they did "Dance a Design," a group of students returning to the Gallery had such vivid recollections of their former experiences that they were eager to repeat the exercise.)

Growing Up with Games: Unreal and Really Real

Let's assume that your class has been responding with some enthusiasm so far. Are you beginning to wonder if they are under the impression that you have all the answers, or that you and the books know it all?

Ping Pong. Here's a game using works of art just as they appear—no prior acquaintance needed. It's called Ping Pong and it puts the ball on the students' side of the table! They will be asked to make personal decisions, explore relationships, and support their judgments with the skills they already possess.

Art Historian E. H. Gombrich designed the game, along with a new term, "synesthetic equivalences." He describes the game as follows:

It consists of creating the simplest possible medium in which relationships can still be expressed, a language of two words only—let us call them "ping" and "pong."

If these were all we had to name an elephant and a cat, which would be ping and which pong? ...Or Rembrandt and Watteau? Surely in this case Rembrandt would be pong and Watteau ping. (9)

He also compares colours and vowels. Would a dark blue be a "u" or an "i"? What letter would a bright green be? He speaks of playful nonsense versus serious nonsense, and investigates the relationships between art and structure, representation and expression. In Gombrich's words, art becomes: "...the illusion of looking into the invisible realms of the mind—if only we know, as Philostratus says, how to use our eyes."

Together with such an illustrious author, you can take your serve in Ping Pong by asking for a comparison between any two works or items. Students respond and make their points by supporting their decisions. There can be no right or wrong, no test, not even "doubt" as long as the point is made

with clear information from the work itself. Soon you may walk to the back of the room and let students carry on the game, continuing to develop their perceptive skills and their vocabulary.

Analytical looking is one of the most useful skills in the pantheon of Art History "good manners." As Ping Pong encourages its use in the discovery of relationships, so this next game requires analytical looking to aid in visual recall.

Kim's Game. It is possible to play the traditional children's version of Kim's Game without any changes. Display a tray filled with various objects for a few minutes, and then, after removing or covering the tray, ask participants to write down the names of as many of the objects as they can recall. Played often, it really helps develop a better memory.

To create a direct link with Art History, briefly show an image from a 17th century Dutch still life, Audrey Flack's *Queen*, or William Kurelek's *Our Storekeeper, Ernie Pepinski.* Remove the image and ask students to list all the objects they can recall.

The game can also be played using a slide of a student-created collage. Give a different print to each student with instructions to cut out the objects in the work and then reassemble them in any order by gluing them to another paper. This second paper is then photographed and the resulting slide used to play Kim's game as described above. Following the exercise with each slide, take time with the class to study the art work in its entirety.

Another version of Kim's Game can be played with the cut-outs from the Still Life Project (see page), using Tom Wessleman's *Still Life #34*, for instance. Or collect the most successful components from already studied works and play Kim's Game as a review.

Take Your Pick. In a large lecture course with weekly section meetings, I regularly enlist student help to deal with the week's reading assignment. Each week I meet with three students from the class to choose three key topics for discussion. In turn, each of the three, with or without a partner of his/her choice, leads the class in focusing on an important topic.

The task is to keep their colleagues alert and interested, and to reinforce key points. I usually allow one hour of class time, so each topic/activity is carried on for about 20 minutes. Here are some of the successful ideas/activities initiated by the students.

Word Puzzles. Use names of artists, "isms" and periods, colours and techniques. Be sure to get some consensus on the key to the puzzle. Make crossword puzzles or try "Wonderword." For Wonderword, students prepared a sheet of paper containing the puzzle and questions pertaining to the text. They gave one copy to each classmate, and awarded a prize to the first person to find all the words.

For younger students, who love riddles and rhymes and are eager to take up the challenge of invention, there is

KIM'S GAME
Drawing from *Still Life*,
Willem Claesz Heda

KIM'S GAME
Drawing from *Queen*, Audrey Flack

a game that goes:

"Q" is for duck. Why? *Quack!*

"D" is for lions. Why? *The Detroit Lions.*

And for art? Maybe a little review of works they've studied.

"T" is for mosaics. Why? *Mosaics use tiles.*

"M" is for window. Why? *Matisse painted lots of windows.*

Other games to try might be "Trivial Pursuit" and "Scrambled Letters."

Visual Puzzles. You might like to try "Win, Lose or Draw," a game in which the contestants draw pictographs, a kind of pictorial "charades" where the game becomes both a verbal and a visual challenge. A student is given the name of a work of art and has x seconds to think about it. At the bell, he/she starts drawing the work (or a clue to its name—"Bottled Chili" perhaps) while the team is timed on how long it takes them to identify the work.

"Rumour" is an old game using a complex title or short description of an art work. After receiving the whispered phrase and writing it secretly, each player depicts it in a drawing. Comparison of what is heard and then drawn suggests how a story develops into "versions," and how illustrations reflect the variations.

What you use for the content of these games can be as wide or as narrow as you and the class think appropriate. Keep the games short. Remember, there is a time limit on each section!

Debate. Divide the class into two opposing teams and debate issues from the text. For instance, using the Ferebee text, *A History of Design from the Victorian Era to the Present*, 10 students formed two teams of architects arguing that the "new city hall" (Toronto, 1860) should follow either the Picturesque or the Protofunctionalist style. They debated their opinions before the "city council" made up of the rest of the students, who then determined the "winner."

Game Shows. Try versions of "Spin the Wheel" and "Jeopardy." Don't forget the prizes!

How's Your Memory? Students seem to know how to question their peers:

Here is the original logo used by the Bell Telephone . Can you draw the one used today? Compare the two.

Draw the capital found on the columns at the front of this building.

Draw the front door design. Check it out.

Here is the façade of the art Building. Re-draw the entrance as the Romans would have designed it. Explain your reasons.

Remind them: "Keep your classmates interested in the topic!" Then reinforce the key points of the discussion.

5. Point of Departure

Now that you have dealt with several categories of projects, I'm sure you have noted that one art work can be used for a variety of experiences. Each work you choose from your curriculum is a springboard for your assignment.

POINT OF DEPARTURE
Drawing from *Death of Marat*, Jacques Louis David

Death of Marat

Even on first look, J. L. David's *Death of Marat* is compelling. A painting with deceptively simple content, it can be used in a number of ways.

Compositional Analysis. Let me go into some detail on how to achieve a visual statement of essence, which you can then use with many works of art.

To focus attention on details of the painting which give us insight into the meaning of David's work, *Death of Marat*, ask a student to isolate the strongest visual portion of the painting, using a reproduction print. The student will begin by blocking out those parts which can be removed without destroying the meaning of the whole. Sequentially, block these out until all that remains is what students consider to be the essence of the image.

There are a number of ways in which this process can be accomplished, saved and shared with others.

1) Movie film with perforations on each side

Lay a piece of glass or acetate over the print and apply black paint, ink or marker to the cover.

Mount the camera so as to film the image upside down. Record the above process and then project the film end to beginning. The film will begin with the disclosure of the meaningful, strong visual portion and will finally reveal the entire image.

2) Camcorder

Shoot the same process described above without mounting the machine upside down, and show the footage in reverse.

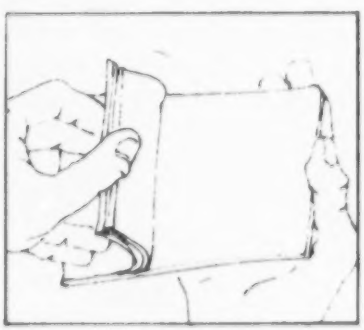
3) Overhead or Opaque Projector

Collect about six black or opaque papers the same size as the reproduction. Using tracing paper to secure accurate images, cut "hole" in the black paper so that when the papers are laid one on top of the other, only the meaningful essence is revealed. As you lift off each black paper, more is revealed until the entire image is seen again.

With the overhead projector, you will need a line drawing or photocopy of the reproduction on acetate, as it uses transparencies. With the opaque projector, the reproduction may be used.

4) Flip Book

Using photocopies and reduction, follow the process



THE FLIP BOOK

above (1). Then make a flip book as in an animation series. See the image evolve — or disappear, depending on which way the pages are flipped.

What happens next? David painted the corpse very soon after its discovery, following Marat's murder by Charlotte Corday, and therefore the work may have such an impact on your students that you feel a project isn't necessary. But you can use the power of David's work to extend its meaning and fix it in history. Make the French Revolution real by exploring David's influence on the revolutionary movement and subsequent political upheavals. Include his imprisonment and subsequent exile.

If you ask students to answer "what happens next?", they must attend to the paper on the rough desk, the letter in Marat's hand and the fact that he is in the bath. These are the details which tell the historical tale. Of course, students may start from a less sophisticated point and comment that the undertaker will have to come for him, or that someone needs to dry him off.

Imagine David's feelings as he sketches the corpse in preparation for the memorial painting. Is he inured to death because he is in charge of state funerals? What attitude does this painting suggest?

Do students remember the death of John Lennon? Were there pictures of him after death? Read a newspaper account of Lennon's death and ask students to depict their understanding in a drawing. Finally, share with them whatever published photos you can find.

Use the artist's "problem." Read them a pseudo newspaper account of Marat's death, and ask them to illustrate the next day's special edition of the 1793 *Paris News*. After they share their efforts, show them what the illustrators of the time actually did produce. Finally, you show them the David. Looking at their illustrations and at the David, you might ask which makes the most dramatic impression? Do we need to see the complex details of the engraving for the newspaper in order to be reminded of the event? How has David told the story? Which one of these is most like your illustration? What happens next?

More about David and his subject. Try compare and contrast, using some of David's contemporaries and also other works which had their sources in political expediency rather than in personal allegiance.

Imbed the painting in history. Look at David as a Neo-Classicist in contrast to his contemporaries. You might also slip in a Classical slide as a reminder of the source of Neo-Classicism.

Use the image as a point of departure to contrast with other portrayals of death, plentiful throughout the history of art. The surrounding figures in most works suggest the intended sentiment. As the story unravels, the David painting takes on power and Marat becomes much more than a dead man in a bathtub—even though revolutionary sympathies

may not be evoked in us. Think of Goya's *May 3, 1808*—the artist lets us know who the adversaries are and whose side he is on. Think of Daumier's lithograph *Rue Transnonian April 15, 1834*, documenting the systematic obliteration of revolting workers in a Paris tenement by government troops. There is Picasso's *Massacre in Korea 1951*, and Wolf Vostell's *Miss Amerika* done in 1968—another massacre of civilians 160 years later. Has anything changed? What next?

The Death of General Wolfe

Taking liberties. Let's look again at a painting already described in Chapter Two (page 14). In *The Death of General Wolfe*, Benjamin West has portrayed an event most viewers would describe as realistic, though somewhat glorified and romanticized. When you ask students to re-enact this crowd scene, however, and then project the slide of the original faces upon their faces in the tableau—guess what? You can't get everyone in, not even if they are very small children.

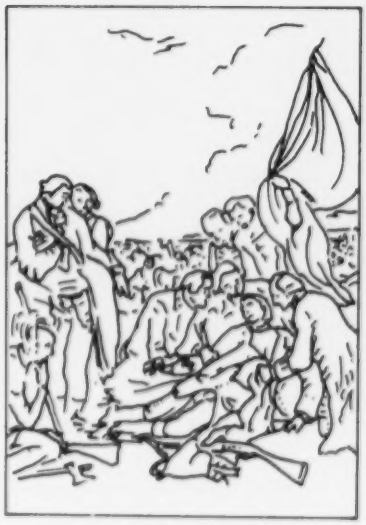
What happens next? While they are pondering that aspect, inquire whether there is a script for what happens next—a look on a character's face, perhaps. What is the Indian going to do? Here is where context (in front of the walls of Quebec during the French and Indian Wars) is important. It is useful to tell enough of the story to place the event, or to have students find accounts of the painting and the artist in their texts.

Drawing groups of figures. The study becomes a drawing project if you divide the class into two groups, one to pose and the other to draw the composition; then exchange the groups. Re-enacting a position, even on a modified scale, seems to increase awareness of interaction among figures as well as the balance, support and weight of individual figures. Others may photograph or videotape their classmates. It is particularly instructive to view the arrangement of student models from several vantage points and to consider alternative light sources for the scene. These activities help a student recognize decisions made by the artist.

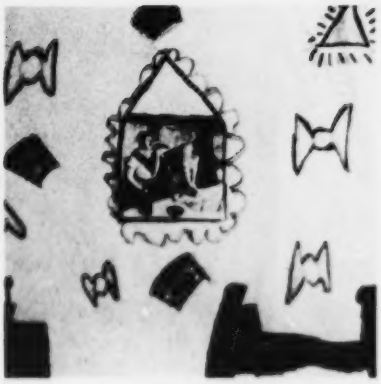
Drawing the compositional outline. Project the West slide onto paper or the blackboard and have students draw the outline of the composition. Then project a Lamentation of Christ over the drawing and assess the similarities. This activity reinforces the fact that artists know their social and art history, even though sometimes their work seems to reflect only one aspect of the historical source, such as composition, while other paintings might reveal several.

Write an essay. I have also used the West painting as a springboard for writing, by having the class compare it with pre-existing paintings such as the various Lamentation of Christ works or *Christ in Deposition* by Anthony van Dyck.

Dramatize. And don't forget—you could ask students to act out what happened before and after the event, and defend their choices based on what is in the painting.



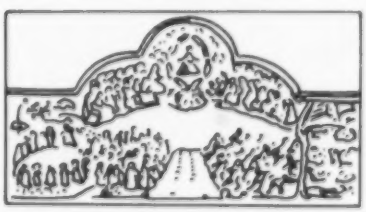
POINT OF DEPARTURE
Drawing from *The Death of General Wolfe*, Benjamin West
(Detail)



HANG YOUR PAINTING
Student response: *The Two Laundresses* by Degas is hung on the bedroom wall
Grade Three class of Nancy Hart

EXTEND THE PICTURE
For Student examples
see Plate #9 and Colour Plate #7

COMPLETE A FRAGMENT
Drawing from *The Last Judgment*, Fra Angelico (Detail)



COMPLETE A FRAGMENT
A drawing from *The Last Judgment*, Fra Angelico

Where Would You Hang Your Painting?

When I gave Degas' *Two Laundresses* to a grade three class, I asked them to make a drawing showing where they would hang their picture. Some hung it in a bar because they noticed the wine bottle used for sprinkling. Others caught the idea of laundry and matter-of-factly hung it in a laundry room that had a washer, dryer and clothesline. Still others decorated their own bedroom in Degas' choice of colours, and hung the painting there. And one didn't like the painting, so hung it from the CN Tower! Without a word being spoken, we could share our responses to the work.

Extend the Picture

Gauguin's *Symbolist Self-Portrait with Halo* stimulated the imagination of first graders. They drew him in a garden, on a swing, in an apple orchard, in a sculpture park. They drew his body in all manner of gestures—I suppose because the picture appears to be cut off. In fact, when I did this project with teachers in a workshop, some wanted to know what the whole picture looked like. (We have to be careful to distinguish when a reproduction is a detail and when it is entire.)

Instead of using a whole art work, a teacher could cut out just an area and ask students to extend it. When all have completed their drawings, the class could review the differences expressed, and then compare them with the original. The teacher then uses this opportunity to give more information and ask for more close looking at the work.

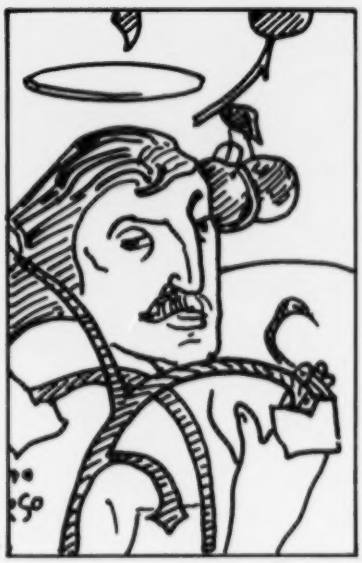
Complete a Fragment

Along similar lines, this project was based on a detail of *The Blessed* in a panel painting by Fra Angelico in Museo de San Marco, Florence. Dating from about the 1420s, it is in colour and depicts saints looking upwards, saints hugging each other—but you can't see what they are looking at. Because I had rescued from trash bins some outdated Abbeyville Press catalogues (Fall 1989), I was able to give each fifth grade student a catalogue cover showing the fragment. The project asked them to complete the painting in any imaginative way they liked.

As this was a Catholic School, I thought we might have 25 saints with halos looking up to heaven. From their conversations, it sounded likely until one student asked: "Did you say we could do anything?" My reply was that they were to use their imagination. "Oh boy! I'm going to put this monk on a skateboard!" Now it seemed likely that everyone else would want to do that, so I asked them if they knew what it meant to use their own imagination—and suggested it might not be so great to see 25 Fra Angelicos skateboarding. They took the hint—and later I showed some slides of other works by Fra Angelico, beginning with the full panel painting they

Gauguin

Extend the Picture



Drawing from
Symbolist Self Portrait with Halo,
Paul Gauguin.

Student response to Gauguin's
Symbolist Self Portrait with Halo.
Gauguin in a garden

Detail of above – Gauguin in a garden

Annie working with
Grade Three class of Nancy Hart

Response to Gauguin's
Symbolist Self Portrait with Halo
Gauguin reaching through gate
for apple pie

In-service Teachers Workshop,
Calgary Board of Education, Alberta

Plate #9

Complete a Fragment

"The Blessed"

Drawing from *Last Judgment*
Fra Angelico (Detail)

Student response: "Angel and Star" after Fra Angelico

Student response: "The Chipmunks" after Fra Angelico

Student response: "Angel and Star" (Detail) after Fra Angelico

Student response: "The Chipmunks" (Detail) after Fra Angelico

Annie working with Grade Five class of Agnes O'Hara

Plate #10

had been completing.

Change Dimensions and Media

A teacher in Calgary asked her students to transpose a detail of a painting to a three-dimensional sculpture. This required them to select appropriate materials to interpret the art work, to choose an area or detail which would make an attractive composition when enlarged, and to develop skill in handling materials other than paint in order to produce, assemble, and present the finished 3-D piece.

Using an essential idea of an art work to make their choices, children consistently surprise us with the delightful variety of what they find important. By choosing the essence, the teacher can select the activity which suits the teaching goal. Always, the purpose is to catch interest, focus it on the art work and the artist, and lead students back to the original work for further study of meaning, intent, design and the like. It doesn't really matter at which point you enter the activity. A variety of possibilities occur and depend on what you, the teacher, select to emphasize.

Specifics create opportunities to enlarge upon the artist's other works and his/her life and times. Your resources will suggest activities arising from the project. Yes, activities take time, but they needn't all be accomplished in one or two class periods. As I discovered, children have excellent memories for what interests them, and there surely are times in the day when the artist or the work can be recalled to their memory before telling a story from the artist's life. Perhaps you need to focus attention while they wait quietly in line. Or try an act-out project based on their study of an art work when they can't use the playground on a rainy day.

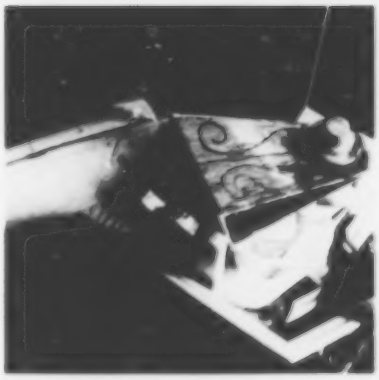
It's Up to You

I know that when we look at a list of art works in our curriculum it is easy to feel overwhelmed. All those works, so much variety, so many different artists. Where shall I begin?

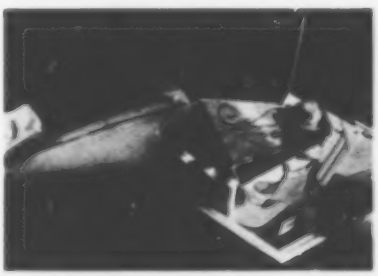
Just begin! Take one art work, a single example of one artist. Save comparisons until later, after the secrets of this one work have been discovered. That's what I do. My reasons are varied, as I am sure yours will be, too. Sometimes my selection relates to a studio project, which was true of the Segal, and sometimes to a theme being studied in the classroom—the castles by the Limbourg Brothers. Sometimes it's an artist or a work of art I think they will enjoy meeting, and sometimes it depends solely on the available material!

Just Name It

Would you like to know what I think is the simplest way to involve your class in the one art work you have chosen? ***Cite the title***. Give your class no more than three minutes to scribble a single image inspired by the title. Share their imaginative responses, and then—look at the work.



CHANGE DIMENSIONS AND MEDIA
Student response: interpreting a de Chirico painting three-dimensionally



CHANGE DIMENSIONS AND MEDIA
Detail of above

CHANGE DIMENSIONS AND MEDIA
Student response: detail of a Van Gogh painting interpreted three — dimensionally
Students of Sally Barbier
Alberta College of Art

JUST NAME IT
Drawing from *Great Canadian Legends*,
Stephen Andrews
(Detail)

JUST NAME IT
Student response to Stephen Andrews',
Great Canadian Legends — "Indians"

JUST NAME IT
Student response to Stephen Andrews',
Great Canadian Legends —
"Laura Secord"
1st year Drawing, A&AH

When I did this, the title *Great Canadian Legends*, a painting by Stephen Andrews, inspired a scene of Indians around a fire, and also images of Wayne Gretsky and Laura Secord, the Pudding Queen. Thus we shared a rather witty introduction to the artist before turning to his titled piece.

Projects with no prior requirements work well with all ages because you have eliminated the single most inhibiting factor in looking at art, "the answer." When students are asked to act-out, tell what happened next, or depict an image, every response is an answer, and an opening to further learning.

JUST NAME IT
Student response to Stephen Andrews',
Great Canadian Legends — Wayne
Gretsky – Ice Hockey "great"
1st year Drawing, A&AH

Three

Experiential Projects

Part Two

The next group of projects requires mental agility in a form often labeled "conceptual thinking." The springboard for student work is the art, the artist, or the period or "ism." The teacher has three options: show the art first, as in the first project below, "Walk in and Turn Around"; begin with a studio assignment to set the stage for the art; or begin with research of art and/or artist which culminates in hands-on art activity.

In each case, the student must imagine, must ask "what if...?" and extrapolate material for a new creation. It's harder than it looks, yet with practice, students not only become proficient, they begin devising "what if... ?" projects on their own!

Projects Which Encourage Careful Study and Research Combined with Imaginative Response in a Newly Created Work

In this second part of the chapter, projects help students to build a background of art historical information. You will find sections devoted to making memorable an array of art works, artists, and periods/styles.

But remember, the Experiential Approach is to be used with your curriculum. My examples are only that—what I have used with my courses and workshops. Like you, I have dealt with curriculum guides and available materials. And like you, I have often improvised and broadened my selection of images to enrich my offerings.

Projects expand our opportunities to involve students in Art History, so be sure to read right through to Using All Five Senses. Even if you are studying only one art work with your class, you'll soon be thinking up your own ways of Being a Party to Art.

1. Making Art Works Memorable

Walk in and Turn Around

After thoughtful visual study, students are asked to venture beyond what they actually see and imagine what else might exist if they were to walk into the painting and turn around. This project works beautifully with figurative images from all times and places. You can choose one work for practice, as a class exercise, and then let each student choose another image to research independently.

The important point is that careful research of the time period, social context, culture, artist's vocabulary and *oeuvre* is required for a successful view as they turn and discover what could/should be in the scene. The students themselves decide where they want to be situated. It is a conceptual problem, giving them the opportunity to observe with their mind's eye from any point in the picture: left, right, even from the top looking down.

This project originated one year when there happened to be a print of Poussin's Holy Family on the classroom wall. I suggested to the class that they think about the following:

Climb the steps and stand behind the Madonna, turn toward the observer, look slightly to your right—what will you see?

If you stand by Joseph's toe and look across the group, what will you be able to see?

What does the rest of this architectural setting look like?

Then I gave the assignment: each student was to choose his/her masterpiece (from a group of reproductions assembled in advance), and then decide upon and describe the viewpoint being used. Next, each student would carry out the research before making a complete drawing of what he/she would expect to see from that viewpoint. I wanted them to choose a painting, drawing , or print and enter it. *Once in the scene, turn in some direction, walk through the work and then stop. Turn around toward the work and draw what you see.*

The Nativity. What happened next? One student brought in a new look at Gauguin's *The Nativity*. She had depicted the attendant holding the Child, along with other content clearly from the original by Gauguin. It was easy for viewers to realize they were inside the original, even though it was obvious that more additions were needed. As we studied her interpretation juxtaposed with the original, many questions arose. What would you see to the left of the original? What sort of room is this? Is one wall open to the outside? Do any other of the artist's paintings contain clues to the building's appearance? Is that green a tree or a bush? What visual vocabulary did Gauguin use for trees and bushes? How far is the support pole from the bed—would you see it from the angle you've chosen?

WALK IN AND TURN AROUND
Drawing from *Holy Family on the Steps*, Nicolas Poussin

WALK IN AND TURN AROUND
Drawing from *Pastorales Tahitiennes* , Paul Gauguin

WALK IN AND TURN AROUND
Student response to *Pastorales Tahitiennes* by Gauguin (Notice problems student experienced with drawing from another viewpoint.)

WALK IN AND TURN AROUND
Drawing from *Woman with Coffee Pot*,
Paul Cézanne.

WALK IN AND TURN AROUND
Student response to *Woman with Coffee Pot* by Cézanne (Note Mont Ste. Victoire framed in window.)
Third year Drawing, A & AH

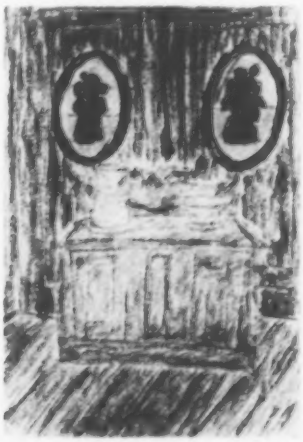
WALK IN AND TURN AROUND
Drawing from *The Luncheon*,
Claude Monet

While she took notes, we became more curious to discover the alternative solutions she would try upon further study of the work and others by the same artist.

The Luncheon. Another student selected *The Luncheon* by Monet, an interior with table set for what is apparently the noon meal with mother, child, and a standing female possibly awaiting another diner. The student's solution was to further delineate the bureau and fixtures against the far wall. Perhaps she walked through and forgot to turn around? The problem was that nothing in the interpretation from the chosen angle suggested a continuation of or involvement in the original painting. She had instead looked across the table at the wall and drawn what might have been there, without reference to what was there already.

It was obvious that there wasn't much in her picture to identify that specific Monet. We needed more of the given details to know which painting, which moment in Monet's life she had entered. We also questioned whether the lamp and bowls she had added could have been included in this French interior of the 1860s, and we asked her to check whether Monet had, in fact, painted this room before, which might give her clues for a more accurate interpretation.

Questions arose naturally and spontaneously from these situations that might never have been asked at a lecture presentation. Some students had elected to research further before attempting the assignment, seeking to understand what else could be in the picture in that time, but in other cases it was the questions from their peers, especially, which prompted closer attention, extended research, and subsequent solutions.



THE LUNCHEON
Student response to *The Luncheon*
by Monet
Third year Drawing, A & AH

The two drawings* (The Nativity *and* The Luncheon) *were done at home and brought to class. The assignment therefore allowed students to make personal choices which seemed to be appropriate, but it was easily apparent that one student understood the assignment and the other did not. Had they been working in class, I might have seen the difficulty and been able to say something helpful.

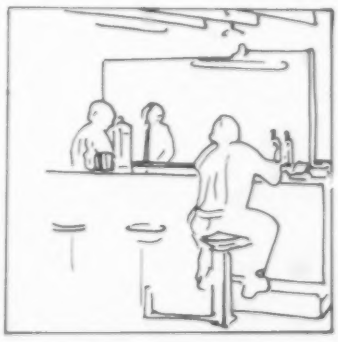
When students work in front of me in class, I have a tendency to walk around saying nothing unless asked. Any comments of mine do seem to alter the student's thinking. (This may be helpful if they're stuck, but otherwise it can be interfering.) You have to let them work out their own decisions, so they know they are theirs.

When students choose from an extended list of works for a homework assignment, I encourage them to find a good, clear reproduction, and then bring it to class along with the completed drawing so that we can all share in the process of interpretation. The variety of interpretations forces us all to examine each work of art intently—to study it, ask questions, and subsequently interpret. In the Monet and Gauguin activities, for instance, I saw things which had not occurred to me before.

The School of Athens. Raphael's painting is so rich in history and so full of famous people that it is an excellent choice for involving the whole class with a single art work. I first show the painting — Plato and Aristotle in the middle and huge arches behind. Students are intrigued when asked to walk into the scene and turn one way or the other. *You know the figure of Michelangelo down in the corner? What will he look like from the side?* Students begin to pose for each other as they figure it out. *What is behind that last archway? How will the architecture change when the viewer looks to the left? to the right? Does it open up to grass? Is there grass back there? Are there trees? Where is this place, anyway?* Questions about content, about conceptualizing a different angle, comments on the

WALK IN AND TURN AROUND
Drawing from *Birthday*,
Marc Chagall

WALK IN AND TURN AROUND
Student response to *Birthday* by
Chagall.



WALK IN AND TURN AROUND
Drawing from *The Diner*,
George Segal

See Colour Plate #8

original story, and on the artist, perhaps, all serve to focus on the painting as a source for a thoughtful drawing.

I also use "Walk In and Turn Around" in studio to help students recognize what they need to work on, for it challenges their skill in visualization. It's tricky to draw a frontal figure as seen from the side unless you know a lot about drawing figures—or you can get your fellow student to pose as the originally painted figure and then draw it from the side.

FROM A DIFFERENT POINT OF VIEW
Drawing from *The Nooning*,
Winslow Homer

The Nooning. A variation of this project combines imagining another view with creating a 3-D space from careful analysis of the 2-D work.

"Paint a Famous Painting from a Different Point of View" was the task a high school teacher set for her grade 12 class. From a variety of related assignments, one student created a 3-D of Winslow Homer's *The Nooning* such that the background house and landscape were painted on a flat board, while the figure in the foreground was of 3-D clay, painted with acrylic to match Homer's colours.

To summarize briefly: any project which encourages careful looking can be used for a variety of purposes. I use "Walk In and Turn Around" to encourage careful looking and drawing, to teach changing perspective or viewpoint, to imagine 2-D works as 3-D, and to reflect what else might be appropriate from what students know and research about the artist, scene, story, style, or period. In other words, the students begin to use the history of the work.

● FROM A DIFFERENT POINT OF VIEW
Detail of a student response to *The Nooning* by Homer
Grade Twelve class of Natalie Kurzuk

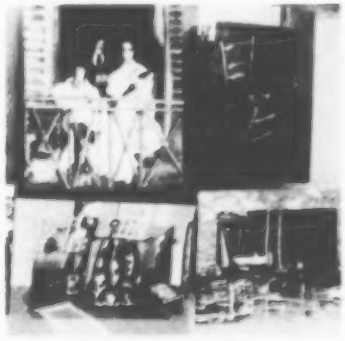
On the Move. A colleague of mine created a project with extensions that started with the transformation of 2-D into 3-D, then to Pop-Up Books, and from there to Movable Features. "Step by step," he said, "students learn to roam mentally in the illusionary space of a painting. Translation of the mental activity to drawing helps develop drawing skills and the understanding of both illusionary and real space." He then used the completed 3-D works as models students work from to produce drawings of the original work from different viewing points.

Worm's Eye View. To take a perspective from below is a challenge. Yet how else can we study the magnificent ceilings which dazzle us in monumental architecture? Before trying this, however, imagine that you are going to present a Chinese landscape, either traditional or contemporary. When you introduce the concept of landscape to your students, is the usual class activity to look out the window and draw a landscape? Or perhaps the assignment is to draw from a worm's eye view, which requires imagination, conceptualization, and use of the "mind's eye."

If you are using the Experiential Approach, though, we want you to ask students to look at the Chinese landscape and draw a worm's eye view of something ***found in the work*** which answers, "What will the worm see? How will the scene look within the limits of the painting?" If a student has

Student response to *Three women on the Beach at Dinard* by Picasso.
Three dimensional Pop-up in telephone book box partly open (left)
and fully open (right).

Detail of a student response to
Potato Eaters by Van Gogh
three-dimensional in a diorama.



Student responses (left-to-right) to:
Top: *The Balcony* by Manet
Chair by Van Gogh
Bottom: *The Painter's Studio* by Matisse
Red Boats at Argenteuil by Monet

First year Design class of Jim Crossan,
Art and Art History Program

difficulty imagining this, then the class can help. Maybe you will pose a makeshift scene similar to that of the painting and say: "Now, lie on the floor and get an idea of what the worm might see." And then go back to the drawing paper and work from the original. Students may want to improve their own works after sharing their attempts, or you might take them on to explore more about line-of-sight or perspective.

Now that I have posed this example, let me take you back to the very high ceiling paintings of the Baroque period, where we become worm-sized viewers ourselves. We stretch our heads back and gaze up at gods and goddesses looking back down on us. A reproduction cannot duplicate this effect, but if you'll project a slide onto the ceiling, it's a fair approximation. Perhaps you have a museum nearby which owns some pieces of Baroque ceiling sculpture—putti, cherubs, cupids, and angels—originally attached to Baroque ceilings, but now displayed close-up. Or maybe there are some reproductions of these sculptures in your text. Of course, they are distorted when seen at eye level, for they were constructed by master craftsmen to give the correct impression from a specific viewpoint.

A memorable example of a sculptured ceiling is *Worship of the Holy Name of Jesus* in Il Gesu in Rome, done from 1670 to 1683 by Gaulli. From our viewpoint, looking up, there is apparently no ceiling at all. The saints and angels and little cherubs are climbing ever upwards towards the light which seems to emanate from the initials IHS. It's a real theater performance, this crowd of people seen from their bottoms as they launch into space, leaving us with the question of where the architecture of the building stops and the painted, illusionary architecture takes over.

Some particularly entrancing ceilings were painted by Andrea Pozzo, author of a "how-to" ceiling book. Pietro da Cortona and Guercino are two others. One of my favorites is a painted ceiling in the Ducal Palace at Mantua by Andrea Mantegna. I like it partly because it has fewer figures and is not quite so deep a space as the Cortona and Pozzo ceilings; also, I think, because Mantegna is a Renaissance fellow who has learned the rules of perspective and seems to be flaunting his skill. This ceiling includes clouds in the middle; a peacock looking over the edge at us; a basket, seen from the bottom and balanced on a stick; and people staring back down at us, along with bare-bottomed putti. I hope you can find an example of it — I know your students will be intrigued.

Perspective

The kind of *tour de force* expressed by Baroque ceilings leads effectively toward a further study of illusion suggested in Chapter Two (page 13). To research artists who became increasingly adept at creating illusion in architecture, painting and sculpture leads to discoveries of staircases, gardens, peep boxes and contemporary advertising on building exteriors, among many other examples of illusionary art works.

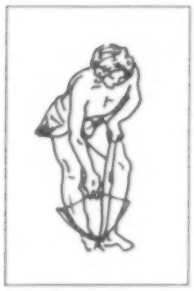
PUZZLE MURAL
For student examples see Plate #12 and Colour Plate #9.

Puzzle Mural

When the second-year Design students at Erindale were invited to design a mural to brighten basement corridor walls, by community process a proposal for 42 jigsaw puzzle pieces (2' x 3') was chosen. There were six bright "spacers" and 36 pieces, each to be painted by a class member as a copy of an essential part of a designated work of modern art. The pieces created interest in the originals, and perhaps invited more thought about the "puzzle" of modern works.

Some of these same students enrolled in my drawing class the following year. During the first class meeting, I usually assign an exercise to give me an idea of the students' drawing abilities. One of the exercises is to "Draw your favorite work of art." Without exception, the students who had experienced the Puzzle Mural drew exceptionally detailed, accurate renditions of the work they "knew." The others were either at a loss to select a work, or drew naive, awkward versions of Michelangelo's *Creation of Adam*, Leonardo's *Mona Lisa*, or Rodin's *Thinker*.

Here again was evidence of the power of "doing it!" Those puzzle pieces were memorable, indeed, to those who had created them.



MYSTERY MODEL
Pose for model to duplicate from *Martyrdom of St. Sebastian*, Antonio Pollaiuolo

Mystery Model

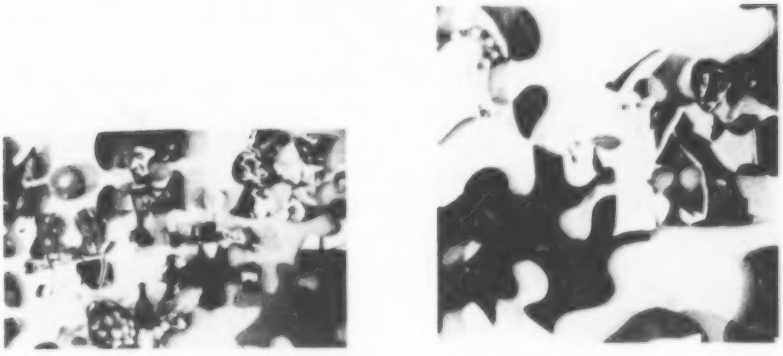
Do you teach a studio class in Life Drawing? And do you wish you had more time to include History of Art? Here's an idea to try that will make memorable at least one art work and one artist.

Instead of directing the model to "sit" or "kneel," make an accomplice of one of your students and prepare a surprise for the class. Ask the student to select a figure from a relatively famous work of art and to instruct the model to duplicate that figure when posing for the class drawing session.

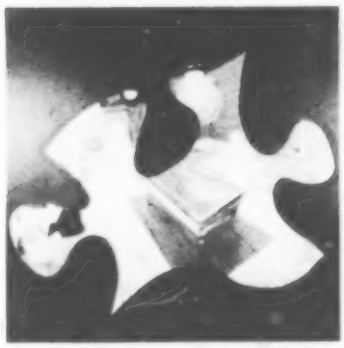
The source is to be kept a secret for both the drawing (painting, sculpting and/or photographing) session and the subsequent assignment. Class members will station themselves around the model to create their works, while your accomplice will take the same position adopted originally by the artist. As a homework assignment, students will set the figure in a background of their choosing, while your

MYSTERY MODEL
Student homework assignment: "Put the mystery model in a setting of your choice."
3rd year Drawing, A & AH

Erindale College Project

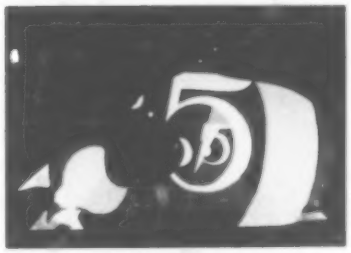


Details of installation of puzzle mural at Erindale College



Student response to
Van Gogh's *Night Café*

Student response to Gustave Klimt's
The Kiss



Student response to
Charles Demuth's
"I Saw the Figure 5 in Gold"

Detail of Puzzle Piece "I Saw the Figure
5 in Gold" painted by student

Project designed by student Kate Green,
winner of competition organized by Art & Art History Program professors
Bogamila Welsh-Ovcharov, John Armstrong and Jim Crossan

Puzzle pieces from First year Painting class of John Armstrong

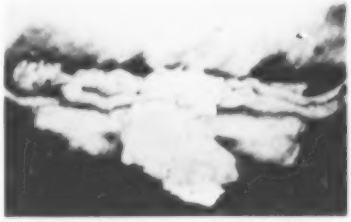
Plate #12

Mystery Model

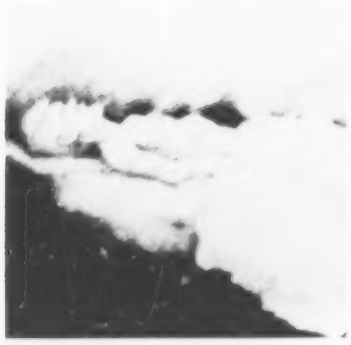
Dead Christ by Andrea Mantegna

Student response: mystery model appears on the beach

Detail of mystery model on the beach



Student response: mystery model is levitating among clouds



Detail of mystery model levitating

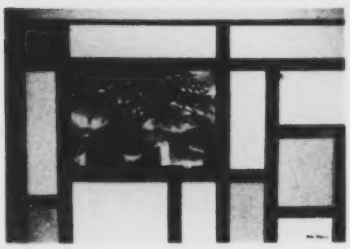
Student response: this student came late to class and cleverly completed the scene with material after drawing the feet.

Student response: this student arranged the pose.

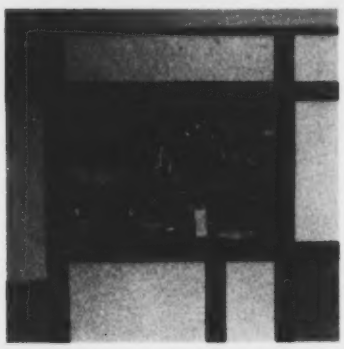
Third year Drawing class of A. Smith, Art and Art History Program

Plate #13

Essential Translations



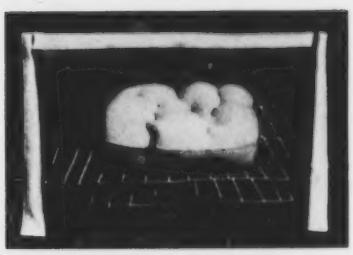
Student expressing the essence of Mondrian



Detail of student response to Mondrian

Student expressing essence of Albert Franck in a "translation" of *Backyard of Blecker Street*

Student expressing essence of *Mount LeFroy* by Lawren Harris



Student expressing the essence of *Bread in the Oven* by Mary Pratt

Detail of *Bread in the Oven*

First year Painting class of A. Smith,
Art and Art History Program

Plate #14

accomplice will put the figure in the same context as that of the original painting or sculpture. By the time all have brought in their completed works, your accomplice will have had time to prepare some information about the mystery work and to complete the copy of the original to show to the class. One bonus of this project is that students have the chance to look at a two-dimensional figure and see it as though it were three-dimensional by looking carefully at the various poses created by the class. Results of the first part of this exercise are somewhat like "Walk In and Turn Around." When a student chose Mantegna's *The Dead Christ* for the model's pose, it went unrecognized until the classmates examined each other's drawings and discovered the one which most closely resembled Mantegna's viewpoints. Observing the variety of contexts into which the mystery figure was placed also invited discussion of background/foreground and other compositional decisions. When the secret of the source is finally revealed, students are more likely than before to be interested in studying the artist's work and to remember the pose.

MYSTERY MODEL
Drawing from *The Dead Christ*,
Andrea Mantegna

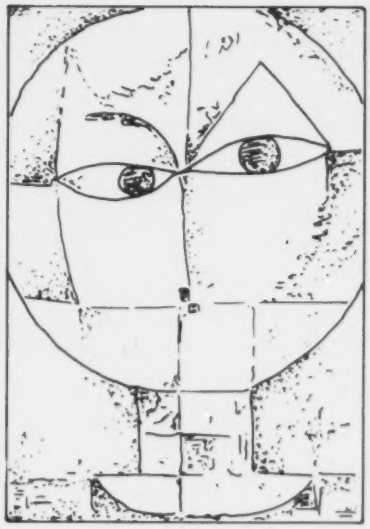
Interpretation of the art work relies upon a well-founded understanding of the visual problems explored by the artist. Re-interpretation depends upon combining this understanding with imagination and technical skill to create a visual statement.

Essential Translations: Change the Medium, Colour, and Style

The requirement in this assignment is that the visual statement identify the aspect(s) which the student considers to be salient and essential to the artist's work. The technique, the medium, and the presentation of the aspects are left up to the student.

I can expect students to investigate and analyze their findings with a view to extracting the essence of an artist's work because students control the nature of their response. They work from strength in a compatible medium. Furthermore, they usually work directly, conveying their findings about art through art without having to translate visual understanding into words.

Students admirably met the assigned criterion in the following examples: 1) Joan Miró—Floating and spatial characteristics of Miró's work dominated one student's thoughts as he translated a Miró into a mobile. The components were images from the various biomorphic shapes favored by this artist. 2) Jean Dubuffet—The student selected a large sponge and painted the surface green, a duplication of the green



ESSENTIAL TRANSLATIONS
Drawing from *Senecio* after Paul Klee
Project: Art History class at Chabot College, Hayward, CA

ESSENTIAL TRANSLATIONS
Drawing from *Mount LeFroy*, Lawren Harris

dominating much of this artist's work during the 1950s. On one side of the sponge appeared a red line figure as if produced by a child, duplicating the imagery characterizing Dubuffet's interest and work during this period. 3) Paul Klee—Delicate tones and soft textures found in many works inspired this student's response. She chose Klee's *Senecio* to translate into an enameled piece, a medium which, in her opinion, emphasized surface qualities and the subtle tonal variations found in his work. 4) René Magritte—A student transformed the surrealism of *Le Portrait* (1935) into an animated surreal vision on Super-8 film. While components of the painting were manipulated through movement and metamorphoses, the entire image was slowly covered by pulsating red cubes (gelatin) until the surface was nothing but a mass of red movement.

Freedom to imagine and the ability to create a new work combine with the fundamental content analysis of Art History. The result is a tangible, visual statement to share with others. Each re-interpretation admits the opportunity to uncover both the continuities and the breaks in the flow of work in Art History.

You may want to try a variation in emphasis and have students analyze changes which occur in an artist's work over time. When I ask students to examine carefully some works from the full range of an artist's *oeuvre*, they often begin to see before them the opening imagination and continuing explorations of even the greatest artists. Studying development of techniques takes on the energy of a somewhat more personal quest. Re-interpretation, to be authentic, requires close attention to the originals.

When students respond to the task of identifying and expressing the essential aspects of each stage in an artist's *oeuvre*, detailed research and analysis should precede the responses.

Some students attempted to reproduce an artist's early work in the style of later accomplishments. Mondrian's evolution from realism to abstraction appeared in a painting of an early landscape locked within a grid of black lines and rectilinear spaces corresponding to the delineation in one of his later paintings.

Others, observing a significant change in the artist's palette, re-interpreted an early work with a colour scheme of later works, and vice versa. Van Gogh's early *Potato Eaters* emerged, for instance, with a vibrancy and change of mood when colours characteristic of his later years were used.

At times, you may ask students to focus on a single work rather than on the artist's oeuvre in general. Then they re-interpret the dominant characteristic of the work using the same or a different medium. It is easy to see that research must precede the visual creation, as the combination of analytical interpretation and imagination is readily apparent.

I asked students to select a contemporary Canadian artist (or one who had worked during the past 40 years) and, after studying the artist, again to select one work whose essence they would describe visually. Claude Tousignant's circular painting reappeared exactly—as a square. An Albert Franck was reproduced in soft textures; a Lawren Harris was appliqued in silk; a Guido Molinari became 3-D; and a Ken Danby was realistically re-stated.

Mary Pratt's *Bread in the Oven* became a 3-D sewn in response to the 3-D appearance, duplicating the softness of the bread and the hard sheen of the oven. The student used shiny material on a dark background for the "oven door," and foam "bread."

ESSENTIAL TRANSLATIONS
Drawing from *Backyard of Blecker Street,* Albert Franck

Art Editor

Authors, whether they are art historians or not, create their own interpretation of art work and artist by selectively including and excluding details of the artist's life. Thus I have often suggested that a student or teacher look at more than one source when attempting to discover the essence of an artist's work. For instance, I was researching Judith Leyster, an artist whose most memorable work seems to be *Boy with a Flute*. Brommer and Janson agree: both use the reproduction of the portrait in their texts.(10) What they do not agree on is the relative influence of other artists' work on her work, and her originality and independence. In this situation, the person you meet, the Judith Leyster you get to know, appears quite different according to which text you use. When you encounter this kind of problem with a work or an artist—a rather common problem when researching contemporary art—you could try the following project.

When your class is ready for a look at critical writing about art, let each student select a specific work (teacher guided or from an appropriate collection of names) with the prospect of being the Art Editor of an important local newspaper. The newspaper will publish an article about the work "now being shown," encouraging people to go see it. But only one appraisal of the subject will be used to provide facts and human interest. Every student must decide from available research which report seems the most accurate, descriptive, enticing or whatever attribute you and the students wish to emphasize. They must justify their choice, either by producing the article itself, or by writing their reasons for accepting or rejecting the submitted quotations.

ESSENTIAL TRANSLATIONS
Drawing from *Bread in the Oven,* Mary Pratt

2. Making Artists Memorable

Art History teachers are lucky people: they have such interesting friends to introduce to their students. We find it tempting to tell our students all about "our" artists—architects, sculptors, photographers—most of whom lived such unusual lives and who were anything but dull and conventional. We want to show that the work they produced infiltrated the thinking of their society and their times and influenced the texture of lives right to our own day.

Students have no difficulty recognizing parallels with the influential "stars" of today—given the opportunity and the incentive by their teacher. Listen to the late Kenneth Clark, the art historian who produced the "Civilization" television series, on the importance of the art maker in the tradition of Art History.

In fact my approach to history was unconsciously different from that now in favour in universities, which sees all historical change as the result of economic and communal pressures. I believe in the importance of individuals, and am a natural hero-worshipper.... The majority of people share my taste for heroes, whether football stars or pop singers, and so were glad of an historical survey that emphasized outstanding individuals rather than economic trends.(11)

So, let the artist become accessible through teaching methods which expose their art to the same scrutiny given a rock star or top athlete. Capitalize on curiosity.

Picasso insisted that, in his own case, the connection between painting and painter could not be broken: "I paint the way some people write their autobiography. The paintings...are the pages of my journal...." (12) With that as a starting point, students could look at artists' journals and other writings to test the question whether or not artists' writings contribute to our understanding of their art.

Have you ever yielded to the temptation to tell your students all about your favorite artist? I certainly have. I think a better way, however, is to introduce the artists I want my students to know and remember, and then go away and let them get to know each other.

Isn't this what happens when you begin to know a

person, even an artist you may never meet face-to-face? You bring yourself, your life, your interests, your likes and your dislikes to the study. As you discover more about your acquaintance, you react and make judgments, not wholly on the basis of historical fact. Since, in the case of the artist, you are serious about getting to know him or her, you are going to be revealing some of your judgments by what you select as memorable: what you choose to remember, and what you choose to forget; the works you select as most important, and the works you deem secondary.

Five Minute Biographies

Suppose you have asked each student to study one artist in depth, to learn everything possible (in the time period allowed and with available resources). Each student will be the expert on the chosen artist. An advantage in doing this early in the year is that familiarity with artists will enrich the course throughout the semester.

This assignment works equally well with traditional and with "new" curricula where lessons incorporate less familiar works, artists, and styles. Students do the research keeping in mind the purpose which you and they have established.

One of the ways I want them to use their information is to convey, in five minutes or less, the essence of their study to their classmates. They need to answer: *What is one of the most important things this artist is famous for? What is the memorable essence of the artist's oeuvre? Why should we remember him or her?* The purpose of the project is to put before the class the most important things all students should know about the subject.

How will the students share the "essence" of their artist? Let them decide—but stand back and watch, camera in hand. ·

Two Presentations

Press Conference—A student imagined a date with Aubrey Beardsley. By planting questions with her collaborating classmates, she was able to give memorable information about Beardsley in a thoroughly familiar form—the "interview."

Dressed completely in black, she sat before the class and announced that she had called this press conference because she knew very well that they would be clamouring to know all about her date with Aubrey Beardsley the night before.

Having planted questions from her collaborators, she reinforced the main points she wished to make about Beardsley, while at the same time creating an atmosphere of excitement so that others began to participate wholeheartedly.

She ended by saying: *We went to the opera with Aubrey's good friends, the Wildes; Oscar was a fascinating conversationalist. Which opera, you ask? Oh, Tristan and Isolde: Wagner's, you know. They're all great admirers of his work. And did you know Aubrey designed the cover for the programme? Oh, I happen to have a copy with me. Look!*

And finally she displayed her visual aid, a programme cover for "Tristan and Isolde," done in the manner of her artist, rendering Beardsley unforgettable.

One Man Show—Another student wished to recreate the essence of Dada for the class. He burst into the room throwing pennies to the audience and talking while he removed his jacket, then his tie, and finally one shoe. Talking into his shoe, he recited Dada poetry, actual "nonsense" poems of the Dada Period, while previously recorded words and sounds chattered simultaneously on the tape recorder he was carrying. He finished by lying on the table, head unsupported and hanging almost upside-down, still talking. I think he and his classmates will forever rememberhis interpretation of Dada!

Once you determine that the students are creatively involved in the topics you select, you may want to videotape some of the presentations. At the very least, you will want to document their work, so be prepared to be surprised, entertained, and pleased.

BOTTICELLI IN CONTEXT
Drawing from *Primavera*,
Alessandro Botticelli
(Detail)

Botticelli in a Visual Context

Art History assignments often call upon students to research a work of art in order to describe in an essay or term paper its contextual placement. The Botticelli project asked students to ***visually*** place *Primavera* in its historical context, and demonstrated to the university drawing class the variety of interests they brought to their study of just a single painting. After the class had successfully tackled the assignment, I used the project again with teachers in a workshop.

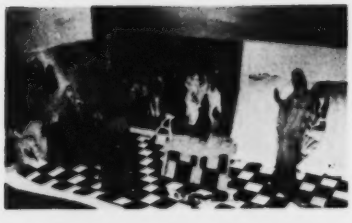
Hoping that the varied responses would bring to the class a richness of information about this one artist and his work, I asked them to use the fruits of their investigations of both artist and painting to create a visual piece expressing

Botticelli in Context

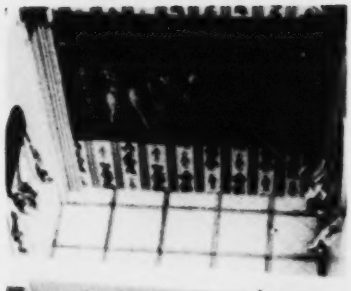
Essential Translations

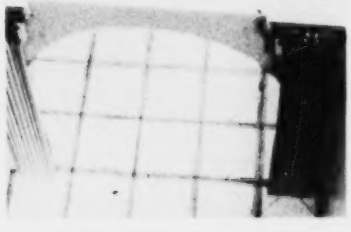
Detail of student response expressing Botticelli in studio

Student expressing events of the time. Figures from *Primavera* are in the crowd. ©



Student response: Botticelli in his studio painting from a model seen in *Primavera*





Student expressing scale of *Primavera* in a wall painting in a Renaissance period room.

Detail of student response expressing Botticelli's relationship to his teacher, Fra Filippo Lippi ©

Third year Drawing class of A. Smith, Art and Art History Program

Plate #15

the historical context of *Primavera*. Here are some examples of what their visual responses revealed.

Students. One student demonstrated her interest in the relationship of Botticelli to his teacher by substituting Botticelli's figures from *Primavera* for those in Fra Filippo Lippi's *Madonna in Rotundo*. This was accomplished through photocopy, reduction of sizes, colouring, and the like.

Another concerned herself with the time period of the painting, and because it coincided with the rantings of the priest, Savanarola, selected a work by Raphael, Botticelli's contemporary, of a figure preaching to a crowd, subtly inserting figures from *Primavera* into the crowd.

Botticelli's studio appealed to another. How would it be to stand in his studio as the artist painted this work? With paper cut-outs, a three-dimensional model of The Artist in His Studio was fabricated. Tacked to the wall was a study drawing, several discarded papers lay on the floor, and the recently completed Venus leaned against a wall with a protective cloth over it. The key model for *Primavera* was dressed, taking her position for the artist, who was at his worktable selecting materials. In this interpretation, a flaw appeared, as the artist was not portrayed in Renaissance garb, but instead in the clothes of a 17th century Dutchman (after Vermeer).

A university student addressing the same question built a model room of a Renaissance palace and placed the picture at the end of the room, taking up the whole wall.

Still another transferred the picture through photocopy and transfer processes onto cloth, and made a small mock-up of a tapestry to express his thoughts on the popularity of both the picture and tapestry-making at that time.

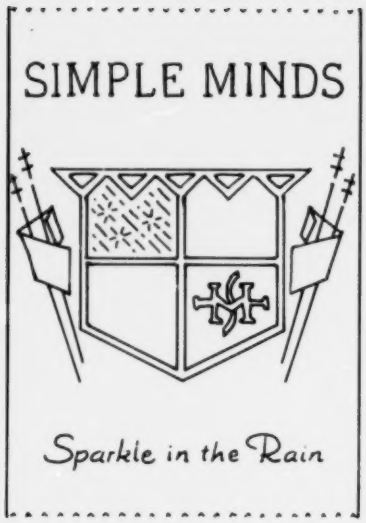
As I had hoped, the variety of responses raised questions and drew upon student research for the answers about both artist and art work. I am sure the students remembered more from the presention of this assignment than from any slide lecture. First, because all students had made an effort to research and then to visualize the time period. Second, because their research findings were translated into whatever appropriate techniques, material or media they felt would communicate their ideas. And third, because they shared their information visually, what they had chosen was quickly apprehended with little verbal explanation needed. Memory of what they had seen provided a wealth of material far beyond what they might have been able to memorize from a list.

Teachers in a Workshop. The teachers in the Calgary workshop responded to this task by assessing questions like: "Where would it be presented? Who bought it? Was there a formal opening?" The limited time of an inservice session did not allow these teachers to investigate such questions whose complexities continue to puzzle art historians (see *Apollo*, October 1992), so they invented and imagined the setting. Embellishing their drawings with words in comic-book bal-

BOTTICELLI IN CONTEXT
Drawing from *Madonna in Rotundo*, Fra Filippo Lippi

BOTTICELLI IN CONTEXT
Student response: Substitutions of figures from *Primavera* for figures in *Madonna in Rotundo* by Botticelli's teacher, Fra Filippo Lippi

BOTTICELLI IN CONTEXT
Detail of student response: Expressing events of the time by insertion of figures from *Primavera* into *St. Paul Preaching at Athens* by Raphael, Botticelli's contemporary.
3rd year Drawing, A & AH



RECORD ALBUM COVER
Drawing from the album cover of Simple Minds' "Sparkle in the Rain"

RECORD ALBUM COVER
Student re-designed cover in the style of William Morris.
1st year Art History, GD

1st year Art History, GD

loons, they put the piece in the Uffizi in Florence with figures from other paintings attending the opening. Raphael's Pope Leo X discusses the cost with one of his Cardinals; Botticelli's Mercury, on the left side of Primavera, asks directions to the washroom. Adam and Eve from Michelangelo's *Expulsion* ask: "Who were his models?" and the three Graces from Botticelli's painting answer: "We are." The whole was introduced with an announcement: "Members of the Medici Family, Royal Court, literati, scholars and poets, we hereby invite you (in Italian) to the unveiling of Sandro Botticelli's painting, "Spring," at the Uffizi in Florence, Italy this 18th day of the year of our Lord 1478."

A lecture course strategy that works allows me to involve 100 students in art History with hands-on projects and still take time to share results and evaluate work together. Most large lecture courses in art History are accompanied by tutorials. Here the numbers drop to 30 or so, and weekly sessions allow for personal attention to ideas raised in lecture. I may present 30 artists in three weeks in lecture, but I make sure each student will know one in depth. In the tutorial, students draw a name from a hat. projects are assigned, work is done outside of class, and on the due date, the tutorial is given over to sharing and evaluating results.

Re-design in the Style of...

Record Album Cover. Here is another assignment which fosters a sure grasp of an essential characteristic in art. Studies of artists' styles and "isms" too often confuse students. They attempt either to memorize named attributes with the hope of applying them to a work flashed on the screen during a test, or to memorize the style label along with the name, date, and provenance for each slide of an art work. Both systems break down quickly, as we know.

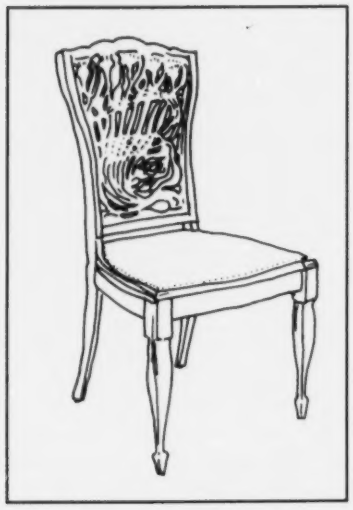
Graphic Design students need to build as broad a knowledge of historical styles as possible. The curriculum in History of Graphic Design usually requires study of particular artists: Louis Tiffany, Aubrey Beardsley, William Morris, Walter Crane, Alphonse Mucha, Peter Behrens, Arthur Mackmurdo. Because I can touch only briefly upon each of these in my lectures, I ask each student to draw a name for

Record Album Cover

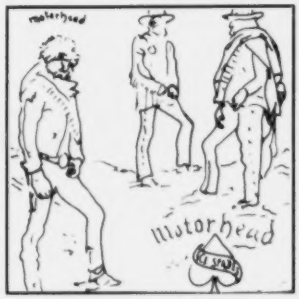
Essential Translations

Drawing from the album cover of U2's *The Unforgettable Fire*

Student redesigned U2's *The Unforgettable Fire* in the style of Mackmurdo (as seen in chair back below)



Drawing of a chair back designed by Arthur Mackmurdo
A. Smith



Student redesigned *Motorhead* in the style of Louis Tiffany

First year Drawing class of A. Smith,
Graphic Design Program

Plate #16

Essential Translations

Card Game

Backs for a deck of cards designed by (clockwise) Kandinsky, Munch, Matisse, Picasso

Face cards of same artists (clockwise) Kandinsky, Matisse, Picasso, Munch

In-service Teachers Workshop,
Calgary Board of Education, Alberta

ENDANGERED SPECIES

Student designed playing card box based on Kwakiutl designs (West Coast Canadian Indian)

Student designed face card based on Kwakiutl designs (West Coast Canadian Indian)

Second year Drawing class of
Frank Reynolds, Graphic Design Program

Plate #17

his/her personal artist, in order to involve them more fully.

Next, I connect their interest in music with their personal artists. Students choose a record album of their *favourite group and re-design the album cover in the style of* their artist. They discuss their artist who has "designed" the cover and play their favourite song. Students continue to enjoy their favourite music while questioning each other carefully about the rationale behind the new design. Careful research produces informed results, and all are impressed with each other's imagination and virtuosity,

The immediacy of the visual makes sharing possible in a purely practical way—one class period or two is sufficient to look at and hear all of them. The covers, each with its brief informational notes attached, may be placed about the room for further study and review on the students' own time.

Card Game. In another art History lecture course, the list of artists we had looked at was growing long. We had considered painters, illustrators, product designers, sculptors, and more, and it was time to introduce a project to reinforce in memory about 30 of the most important names.

At the beginning of the month I had distributed artists' names to each tutorial section. Each artist would therefore be studied by three students, each in a different section.

The project consisted of two parts. On one side of a 22" x 28" bristol board, a student was to duplicate as distinctly, closely, and accurately as possible, one work considered by the student to be the most outstanding example of the artist's oeuvre. The work was to fill the board, with a small space at the bottom to record name of image, date, and artist. On the other side of the board, the student was to create a playing card as designed by the selected artist using arbitrarily assigned numbers, so that Tiffany might be designing the Ace of Spades and Joseph Hoffman the Queen of Hearts. Cards had to follow a fairly traditional pattern for numbers and suits, but otherwise, all the design and decoration would be as the student imagined from the artist's works and times.

On the due date during the fourth week, students brought their cards to the tutorial, took a few minutes to describe why they had chosen the work as most important, and gave reasons for the card design. As a result, I now had enlarged, well-replicated images by many artists for the lecture hall; and since, with such a huge class I had two decks available, during lunch hour the art room became a hangout for art students who played card games with the giant cards.

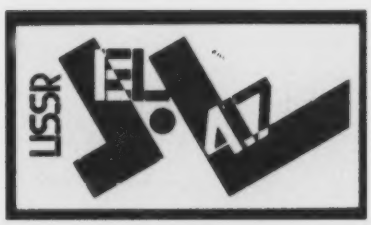
Truthfully, the giant cards were a bit ***too*** giant for handy playing. I chose the size for display in the large college lecture hall. A smaller classroom and fewer students would alter the "givens"—smaller cards with each student doing two artists over a longer period of time, perhaps. If the course were restricted to Impressionists, for instance, I might give the same name to several students, one to study early works, another late works, and so on.

Student response: face cards designed in Egyptian style

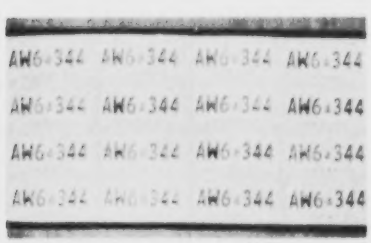
2nd year Drawing, GD
Frank Reynolds

LICENSE PLATE
Student expressing colour theory of Joseph Albers

LICENSE PLATE
Student expressing important contribution of Buckminster Fuller



LICENSE PLATE
Student expressing important things to remember about El Lissitzky.



LICENSE PLATE
Student expressing design concept associated with Andy Warhol.

1st year Art History, GD

License Plate. Ask students to design a license plate which will reflect one of the most important things about their artist. They are to talk about their artist in class and then reveal the license plate which they, as the artist, created.

One year, the plate for Joseph Albers was an example of his Colour Theory. On a typical rectangular plate, subtle gray lettering appears: JOS on the left half of the plate, which is coloured pink, and ALB on the right half, which is coloured apple green.

Colour theory tells us that green and red are complementary colours. Too often, lessons in colour theory end with: "complementary colours adjacent to each other, excite each other; but when mixed, they annihilate each other and become gray." This license plate makes it easy to recall both the theory and its connection with Albers. If you go to lighter tints of the colours, and put gray against the rose colour, the gray will move toward the complement of rose, which is green. Those colours, when mixed visually with the gray, enable you to see the gray letters as though they were the two different colours.

The student completed the plate by placing the word "Bauhaus" at the top center, "Yours to Discover" (which appears on Ontario license plates) along the bottom edge, and the Bauhaus logo (an outlined face) in the middle. By staring at the logo, then moving your eyes a little to the left and then to the right, you can make the gray letters appear to change colour. A well-conceptualized, memorable piece.

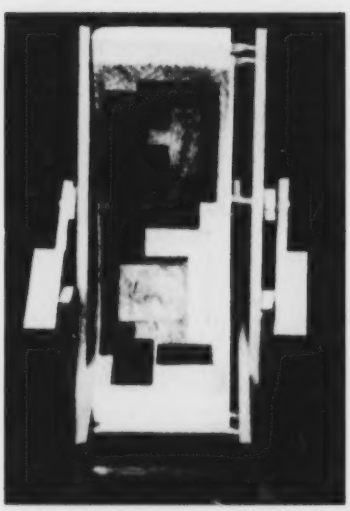
One license plate for Buckminster Fuller was hexagonal with a design of triangles to simulate his geodesic dome. Another Fuller plate read simply "FULLER," with "Michigan" at the top and "Spaceship Earth" along the bottom edge. Oldenburg's plate was made of canvas and stuffed, while Andy Warhol's was a repeat pattern of 16 small license plates.

Utilitarian Object. Although for the above projects I had given students the objects to be designed—a record album cover and a license plate, ***any*** object, in fact, could be selected. Design a dinner plate as your artist would design it. Or a chair. Or a graduation cap. Ask students to design utilitarian objects appropriate to the artist studied. (I have found it safe to presume that not everyone will choose a telephone, a license plate, or a record album.)

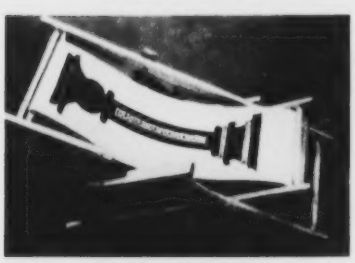
When I did ask the students to select an appropriate utilitarian object, I delighted to see the following: a "Canopy Bed" by Rousseau, decorated with animals and vines; a Bridget Riley "Umbrella;" a Lichtenstein "Telephone;" a Robert Smithson "Coffin" made of earth; and a Mondrian "Shopping Cart." There was also a Lucas Samaras "Mirrored Dining Room:" the miniature room in 3-D contained table, chairs, floor, walls, hall—all carefully constructed and mirrored.

A Chair – Periods in Art

Student work based on Egyptian designs



Student work based on Cubism of the 20's

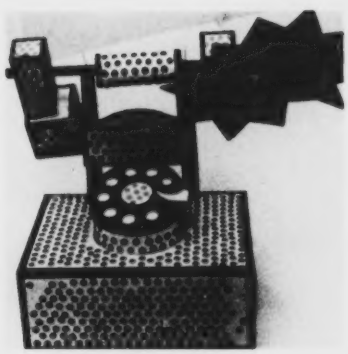


Student work based on Medieval Illuminated Manuscripts

Chairs by class of Eric Brittan, Art Fundamentals Program, Sheridan College

Utilitarian Objects

"Shopping Cart" after Piet Mondrian



"Telephone" after Roy Lichenstein

"Umbrella" after Bridget Riley

Essential Translations

See also "Canopy Bed" after Rousseau on cover of this book

"Piano" after Salvador Dali

First year Art History class of A. Smith, Graphic Design Program

Plate #18

And More Re-Designing

I tried another variation of the above in a course with a long list of architects, designers, painters and sculptors to study. This time I combined the personal interest of students (Elvis Presley, ice skating, stamp collecting, local landmarks) with the names of artists drawn.

What if Leon Golub re-designed the Arc de Triomphe? Or Siquieros designed a wardrobe for Tina Turner?

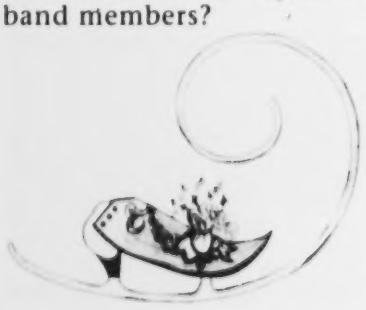
The concept can be developed for almost any age group. But the research requirement is inherent in the assignment. You have to have a handle on both the artist and his works to carry out a successful project. In my course, both Frank Lloyd Wright and Antonio Gaudi re-designed Toronto's CN Tower, Charles Rennie Mackintosh designed Elvis Presley's wardrobe, and Aubrey Beardsley re-designed skates for Toller Cranston.

The project can be adapted to architecture or banner designs or any subject you choose. Share your imagination. How would Henry Moore sculpt his dog, or Paul Klee re-design the Pepperidge Farm Goldfish box?

Or imagine if Alberti designed the façade of The Rucellai Palace as he did, how would he have designed a horse stable? If Van Gogh painted his chair as he did, how would he paint his table? If Michelangelo sculpted the *David* as he did, how would he sculpt an Olympic Gold Medal diver?

If the artists of the Ravenna mosaics (at S. Vitale in the 500s A.D.) could present the Emperor Justinian and his attendants the way they did, how would they present your school Principal and staff? For this one, you could use photographs to help with likenesses. Through study of the Ravenna mosaics, students would likely wonder what the attendants were carrying, and then they would have to decide what their teachers would carry. Emperor Justinian wears a halo—would the Principal?

The project could deal with just paintings, or could include sculpture, bas-relief, and mosaics—among others. This would open up East Indian works and Egyptian incised carvings to complement the frescoes. I wonder if anyone will think to do the Elgin Marbles using computers and Greenpeace; or turn the *Ara Pacis*, a sculpture from the 13-9th century B.C. in Rome into a Shriners' Parade. Perhaps students will re-create Byzantine mosaics into Madonna and her band members?



Student designed Toller Cranston's ice skates as Aubrey Beardsley

Student designed wardrobe for Elvis Presley as Charles Rennie Mackintosh

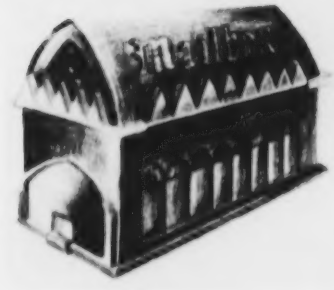
Student re-designed CN Tower as Frank Lloyd Wright

Student re-designed CN Tower as Antonio Gaudi

1st year Art History, GD

REVIVALISM
Neo-Egyptian Telephone Booth

REVIVALISM
Neo-Baroque Telephone Booth



REVIVALISM
Neo-Gothic Mailbox
1st year Art History, GD

3. Making Periods/Styles Memorable

We've all discovered that it takes years for students to develop a sense of history—a good reason to use projects that open a fresh perspective on continuity and personal connection with all that has gone before.

In a real sense, the traditional, historical chronology in art is blurred by Revivalism. But this can be an advantage in studying styles, because as Revivalism borrows images out of their original contexts, it emphasizes the meaning of the isolated image. Students are thus alerted to some of the important problems inherent when using historical time in talking about art.

Revivalism—or "Neo We've Seen Everything!"

How can we help students recognize the principal historical styles in architecture? In terms of Art History, artists and architects return again and again to themes from the past, creating Revivalist forms. In one way or another, Revivalist architecture touches every student. For example, the university building may be Gothic, the bank Classical and the prints in the bank hallways Impressionistic. The townhouses may be Renaissance with arches and palazzos, or Tudor. Restaurants may be Frontier, or is it art Nouveau this year? The stadium? Even doghouses! How can students minimize their confusion and fix the essential characteristics in their memories? And why does it matter, anyway?

Revivalism can be interesting in itself, and not just to those students who want to use style in Graphic Design. Looking at buildings in their own community makes students aware of how a particular style happened to be used. The same thing is true of Post-Modernism—and awareness of it heightens our sense of continuity. To encourage this awareness, I sometimes ask students: *Did you just happen, or are you the latest in a long, long line? What will you want to pass on to your children?*

One year, Design students had been put through a crash survey course in historical styles, and I decided to use the Revivalist period for review. The assignment dealt with six major "neo" styles and four more-or-less contemporary objects: mail box, fire hydrant, bike rack, and telephone booth.

If you want to try this, divide the task and let students teach students, with all their creativity and sense of humor unrestricted. Instead of asking each student to describe in words the essential characteristics of stylistic periods such as Egyptian, Renaissance, Baroque, Levantine, Romanesque or Gothic, give them instead some contemporary objects to re-

Santa Claus

Egyptian Santa

Classical Greek Santa

Cubist Santa ©

Paintings of Santa Claus are by
O.A.C. students of Jane Coryell

Revivalism

School Crossing Signs

Primitive ©

Medieval

Classical Greek

Egyptian

School crossing signs by ninth grade students of Jane Coryell

Plate #19

design. From my assignment came the Neo-Classical telephone booth, the Neo-Egyptian bike rack, and the Neo-Renaissance mail box. An intermediate teacher had her students re-design "School Crossing" signs and interpret Santa Claus in the various styles and "isms" through history.

A teacher tried this with a grade ten class. Wishing to

Take Time to Create a Time Line
Focus on the Original Art Work

A visual chronology or Time Line can be helpful as part of any Art History or studio course using masterpieces as a springboard for assignments. In beginning courses and with younger children, we don't talk about dates as much as we do about when and where art happened. Periods in art are convenient divisions, but they need as much review as the schedule permits, because temporal sequence does not necessarily indicate that one period grew out of another.

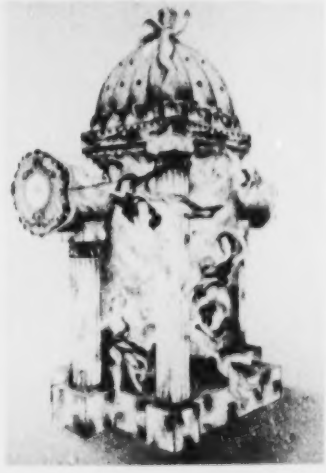
What if you could have a visual display available for months at a time? An accordion-fold book will allow you to display art works you want to emphasize any time students care to look at them. See if you can pick up some remainders of art books on sale (two of the same would be ideal), cut them up, string the images in whatever groupings may be useful, and create an accordion-fold stack of images that can be presented horizontally or vertically. They can all be flattened together and stored as a book on the class library shelf.

Or take a look at how your classroom is arranged. Each student's desk could become an era or "ism" with decoration and imagery left to the student's informed imagination and all items pertaining to the agreed-upon label under the care of that student. Look up! Is the ceiling paneled? And are the panels removable for painting on, or stretching paper over? The ceiling could become a time line. How about the halls? Or the stairwells? What about student lockers? Who would ever forget the 17th century if that were your locker covered with Dutch names and pictures of dead rabbits and skulls? Can you paint on tennis balls? Or styrofoam cups? What about cafeteria trays? "And today I had lunch at the Borghese Palace." "Well, I spilled chocolate milk all over Munch's *Scream*!"

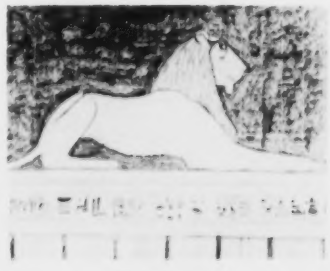
However you gather the objects of your studies, you may still want to have some sort of Time Line around the walls of your classroom, fostering a sense of history not only in art, but in other subjects as well. Try putting up poster boards with a chronological sequence appropriate to your situation—as simple as B.C./A.D., or each hundred years from 1400-2000, or as complex as the nature of your courses allows. Have students enter items from any of their courses which properly fit in the time line you have chosen. Words as well as cut-outs and sketches could make each time period an encyclopedic reminder of the "what" as well as the "when" of major events and occurrences.

SCHOOL CROSSING SIGNS
For student examples,
see Colour Plate #19

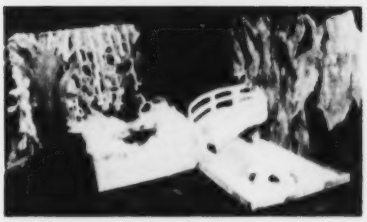
REVIVALISM
Neo-Levantine Fire Hydrant



REVIVALISM
Neo-Baroque Fire Hydrant

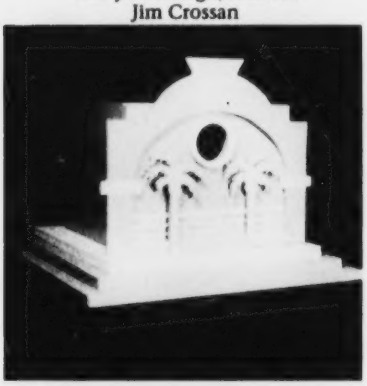


REVIVALISM
Neo-Egyptian Bike Rack
1st year Art History, GD

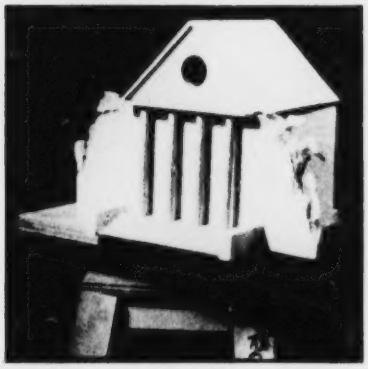


MINI-GOLF COURSE HOLE
ISM - Impressionism
based on *Water Garden at Giverney*
by Monet

2nd year Design, A & AH
Jim Crossan



POST MODERN BIRDHOUSE
"Miami Vice"



POST MODERN BIRDHOUSE

FRIEZE
For student examples,
see Colour Plate #11

3-D Materials, A & AH
Jim Crossan

combine a perspective drawing assignment with a study of historical styles, she sent her well-prepared students out of the classroom to re-design by drawing some (small) part of their school in a recognizable style of the past. Her favourites among the completed projects, she said, were the boys' washroom with Baroque urinals, and a Gothic school foyer complete with dungeon and torture chamber!

A somewhat different project involving study and representation of historical styles was designed by a colleague who asked two university classes to create model mini-golf courses on a 4' x 8' sheet of plywood. One class based the design/construction of holes on "isms;" each numbered hole was to have information about the "ism" and an illustrative painting. The other class used historical periods, and their architectural descriptions were to be found on the players' score cards.

What will you use? Playing cards? Shopping bags? Tableware? The immediacy of the visual, instant evaluation of well-researched true-to-type renditions, and a generous sprinkling of laughter insure the success of this project.

Old/New — New/Old

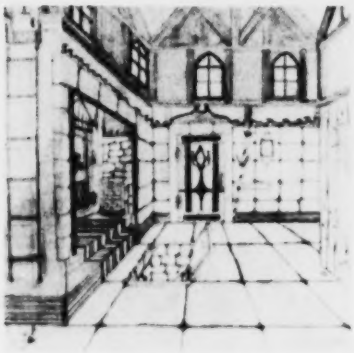
1. Study motifs in ancient architecture (arches, columns, and characteristic designs) which are making their reappearance in many newly designed buildings. The assignment: create a birdhouse in Post-Modern style.

2. Examine the friezes of Classical and Neo-Classical architecture, studying in particular design concepts such as rhythm, repetition, and interchange of positive and negative space. Find examples of how contemporary architects are introducing versions of these concepts in both interiors and exteriors of homes and public buildings. The assignment: using a single product on the market today, create a 2' to 3' segment based upon characteristics of a frieze.

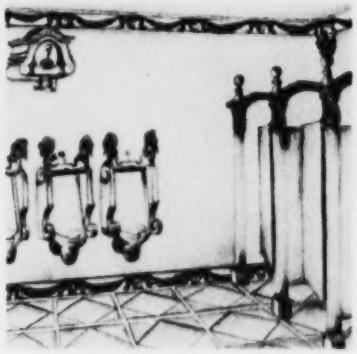
3. Sell a contemporary product to consumers of long ago.

- Select a contemporary product you feel you could market creatively if you came from a specific society, period, or culture from 1400-1930 A.D.
- Produce a broadsheet, poster, or other form of advertisement typical of your period, carefully considering the characteristics of the audience as well as the necessary sociological and psychological appeal.
- Answer these questions as you make your choices: What characterizes the chosen time period or culture? What typography, layout and imagery would appeal to the target audience? Where would the advertisement appear and in what form—fresco, billboard, door-to-door salesperson?
- Document your resources in such a way that any evaluator will be well aware of the extent of exploration and research that has gone into this project.

Revivalism and Perspective



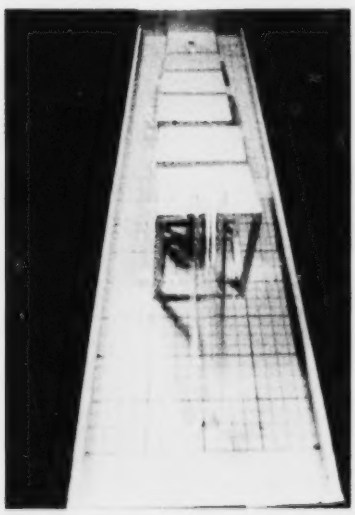
Medieval foyer of school



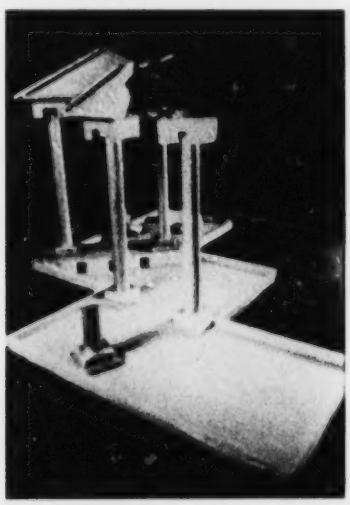
Baroque urinals in school lavatory

Ninth grade students of Mary Lou Hiller

Mini-Golf Course Holes



"Ism-" Minimalism after "Open Modular Cube" by Sol LeWitt

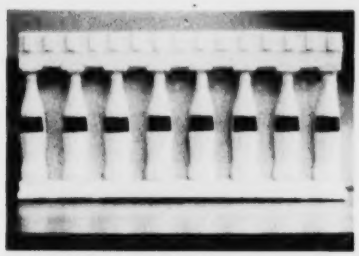


Historical period
Classical Greek

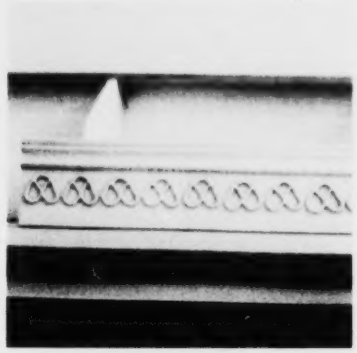
Second year Design students of Jim Crossan, Art and Art History Program

Old/New – New/Old

Friezes



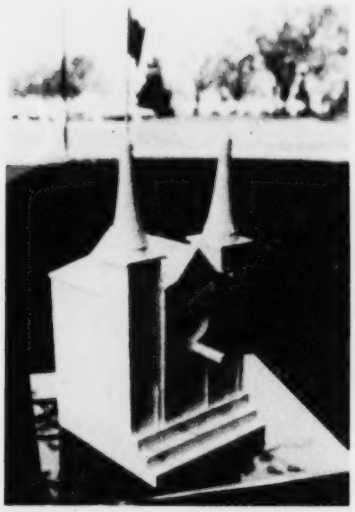
Classical Frieze (with Coke bottles)



Classical Frieze (with pretzels)

Three-Dimensional Materials class of Jim Crossan,
Art and Art History Program

Post-Modern Birdhouse



Three-Dimensional Materials
class of Jim Crossan,
Art and Art History Program

Sell a Contemporary Product to Consumers of Long Ago

After Toulouse-Lautrec
(selling "Secret" deodorant)

Selling marker-pens to
illuminators of
Medieval Manuscripts

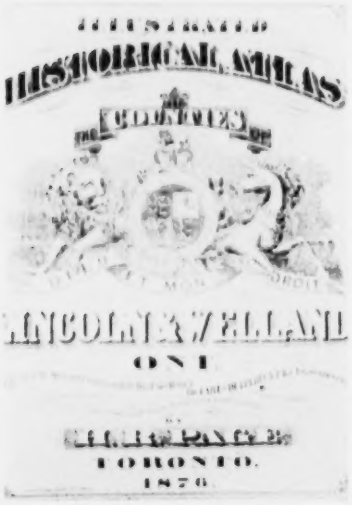
First year Art History class of A. Smith, Graphic Design Program

Plate #21

Title Page of Book

Student project: Re-design this Victorian title page as though you were in the Bauhaus

Student re-designed title page in the Bauhaus style



Student project: re-design this title page as though you were in the Bauhaus

Student re-designed title page from 1876 in the Bauhaus style

First year Art History class of A. Smith, Graphic Design Program

Re-Design

Logos and Labels

Student project: Re-design this label from about 1900 as though you were in the Bauhaus

Re-design of label in the Bauhaus style

Plate #22

Students advertised their wares as follows: 1) Renaissance bearded men were offered Trak II razors; 2) Beardsley's *Ali Baba* was offered Diet Coke; 3) Victorians were offered "ghetto blasters" and Adidas; 4) Mannerist painters were offered fluorescent paint.

● **4. Take an image from the past to advertise a present-day product.** Graphic Design students were required to use their knowledge of photography plus typography, layout and Stat machines to produce a poster incorporating the photograph from the past placed on the page with appropriate typography to advertise the product. Renoir's *Jeunes Filles au Piano* advertised "The Piano Shoppe." Degas' *Femmes se Peignant* advertised "Long and Silky Conditioner." (As we know, the market today is flooded with commercial advertisers doing just this.)

5. Find logos and labels from the early 1900s which have been changed: Bell Telephone, Morton's Salt, and Johnson's Baby Powder. **Find logos and labels which have remained the same:** Lea & Perrins Worcestershire Sauce, Droste Cocoa, Bertolli Olive Oil. Now, take one label from the Victorian era and re-design it as though you were in the Bauhaus.

6. Find a book printed in the 19th century or very early 1900s. Search the flea markets or raid Dad's attic. Duplicate the title page and re-design it as though you were in the Bauhaus. (Plate following page 86)

7. Find a picture of your school at the turn of the century, or a picture of your city that everyone recognizes—photograph or lithograph (see page 89). Have a group of students study the print and, using a view finder, attempt to locate exactly where the photographer/artist stood when making the picture. Then photograph the scene from that very spot, if possible, and compare the two in terms of clarity, effect, and indicators of historical time. You might want to superimpose cut-outs from the present-day photograph on the old print to express instantly the most salient changes.

8. Find an Art Nouveau item in a flea market or museum and use it as inspiration for an item you design for use today. The variety in student choices might include jewelry, a vase, a lamp, a table. These items and others can bepoints of departure to create a new object—drawn, photographed, or built. An Art Nouveau lamp might become a shower; jewelry can perhaps inspire a card for a pet shop owner, or a beauty salon owner.

9. Select or create a product, and package it in Art Nouveau style. The more unlikely the item, the more opportunity there is to change its image.

Packaging of products reveals assumptions about the target market. In 1988, market research showed that most people stopped to look at an advertisement which features any or all of these three words: *free, lite* or *natural*. Other buzz words are *no cholesterol, low tar,* and *fat free*. And then there

5. Logos and Labels

RE-DESIGN
Droste's Cacao

RE-DESIGN
Peek Frean Royal Biscuits

RE-DESIGN
Keen's Mustard
1st year Art History, GD

Canada 7

RE-DESIGN
Art Nouveau inspires Canadian stamp

is *lifetime guarantee* and *Olympic*. At younger ages it may be *Sesame Street* and *Minnie Mouse*. Your students may have a completely different list, but they'll understand the concept.

In the 80s, many companies re-designed packages to emphasize desired qualities. And what did they use? Art Nouveau!

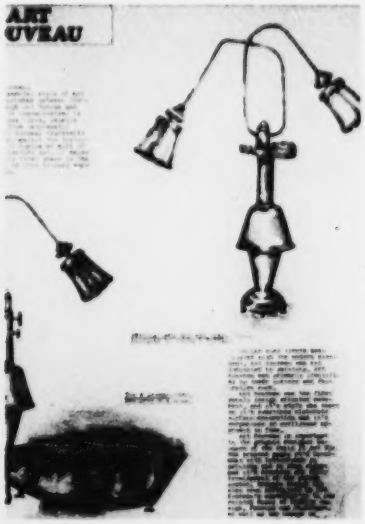
Art Nouveau

The image of Sarah Bernhardt, a woman with long, free-flowing hair, was created by Alphonse Mucha. A famous example of art Nouveau, *Gismondo* made the actress a symbol of the new woman in contrast to the over-dressed and severely coiffed and hatted Victorian ladies. The immortal Sarah knew a good thing: she hired Mucha to design all her theater posters, which are still recognized and enjoyed today.

Art Nouveau featured women who were earthy, strong, and uncorseted, with free-flowing hair. Tiffany and Lalique created items with flowing designs, emphasizing movement with swirling linear patterns in colours of lime green, pinks and soft blues. What a contrast to Henry Ford's "you can have any colour so long as it's black." (Or was that the Bell Telephone of the 50s?)

8. Art Nouveau inspiration for contemporary useful objects

William Morris wallpaper design inspired corkscrew



Louis Tiffany lamp inspired shower

1st year Art History, GD

Old and New Walls

This project developed when I asked a university Drawing class to investigate wall art. They were to look at examples from the past—up to 1900, and then to find examples of wall art now. Encouraged to select the time period and type of walls which interested them, they were to focus on the "why" of the images on walls that they found; so that in addition to the content, they attended specifically to the place and materials chosen. After writing a careful explication of their findings, they were to illustrate them by drawing.

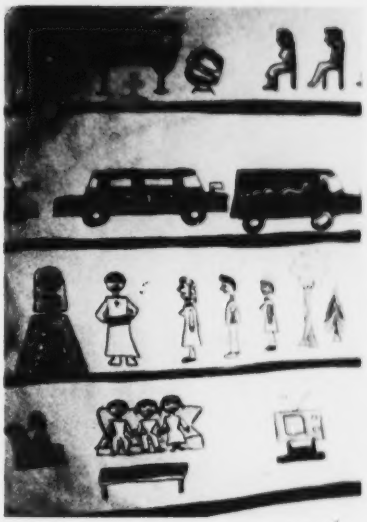
They wrote two reports. The first, relating to the past, answered such guide questions as: How is this wall painting representative of its time and context? What materials were used? Why did the artists use walls? To demonstrate visually their understanding, they were asked: If you were to transpose your time period to the time period of the wall, what image would you produce on that wall?

The second assignment related to contemporary walls. They made another similar written report and then created a visual response to one of the following: Depict a wall in your own bedroom, incorporating an image related to or inspired by the contemporary artist's work you researched for this assignment. Or, If the contemporary artist you researched were to make a wall painting for a different culture, which culture would that artist choose? Express your interpretation of what you think the artist would create. Both these assignments suggest the ***why*** of personal choice and/or social message.

Two who researched Egyptian wall art selected events they had experienced or recalled: a funeral of an elderly woman in the student's apartment building, and the wedding procession of Princess Diana and Prince Charles. One student studied Roman wall painting, especially the place and point of illusionistic imagery apparently opening walls of rooms into gardens and pleasant vistas. In Roman Villa construction, walls were solid and light usually came from a central hole in the ceiling. She opened the walls of her home to a view of Toronto with the CN Tower as the focal point.

When considering a project like this one, you need to explore your resources ahead of time. The research part of the above drew on *Art Index*, *Guide to Periodical Literature*, and *The Encyclopedia of World Art*, standard references for a university library. When the Drawing class did the project, we asked a lot of questions and discovered that Art History is full of gaps!

You can pre-select the cultures to be investigated, such as Mexican murals, Etruscan tomb paintings, East Indian bas reliefs, or Detroit People-Mover mosaics. This will insure variety for the class presentations.



OLD AND NEW WALLS
Student response: Funeral of woman in student's apartment house
1st year Drawing, A&AH

Toronto about 1900 (archival photo)

OLD/NEW – NEW/OLD
Toronto in 1983 (student photo)
1st year Art History, GD

4. Using All Five Senses

Over-cautioned by parents and museum guards to "look with the eyes," many of us need encouragement to fully appreciate a piece of art. Have you ever visited a park with climbable sculptures of bears or dinosaurs or, perhaps, replicas of famous statues? Often the toes or nose or horns or belly-button of the sculpture shines, almost worn away by appreciation. It's good to see that many have connected with it in a tactile way, experiencing texture, temperature, and contour.

FOOD FOR THOUGHT
Banquet in the classroom

FOOD FOR THOUGHT
Students "Baroque'd" spoons

OAC class of Jane Coryell

Naturally Sensational Experiences

There are many ways in which the study of Art History can become tactile. The simple act of touching or tasting adds a special memory to a work of art. I used to think this experience was for younger children, but as we have seen in the Christo project (page 27) older viewers as well like to "sense" the work. The taste of pomegranate or raw fish, the feel of a piece of velvet or a bit of fur depicted in a 17th century Dutch still life reinforces memory and understanding of a painting. Then ask the class to draw the pomegranate or instrument in the same position as that in the painting, or draw just the article made of velvet. Maintain the objective: to motivate continuous return to the original (even in reproduction) and increase understanding of what is to be found there.

Ask the student to become the researcher, and to bring in the item(s) considered most intriguing as a ***sensory stimulus*** in the art work.

Food for Thought. Two teachers used food and music to make the "periods" of art history memorable. In a simple version, the team teachers prepared Greek food to accompany a lesson on the Classical period, and with the class sniffed spices while listening to music of the Renaissance and viewing slides of art works from the period. They also created a little party to test the class on their recognition of Dutch and Baroque paintings. Each pair of students was given two art postcards, one from each style. Already prepared were two tables, one with a decorated cake, and the other with a round loaf of bread and wedge of cheese. The students were to place Baroque art postcards on the table with the cake, and Dutch art postcards on the table with the bread. The teachers reported that almost all students knew immediately to "think cake" when looking at Baroque art. All finally made the connections; not a crumb nor a bit of frosting was left.

Being a Party to art

We have talked about doing something simple to focus

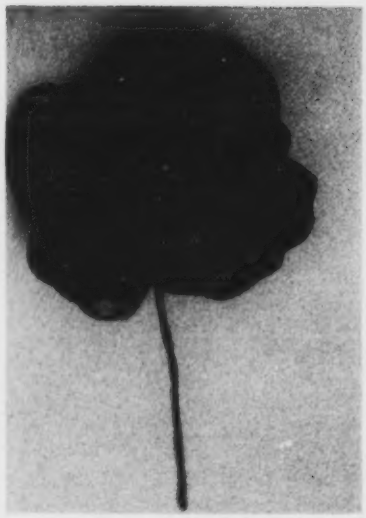
attention on some real item in an art work: projecting a ceiling painting onto your classroom ceiling, or tasting a pomegranate to lend a new dimension to the memory of a still life. But it is also fun and possible to create exercises more elaborately arranged than those in the experiences just described. Most cultures have traditional festivals with symbolic costumes, special foods, music, and communal activities. For your class, a festival or "happening" can climax the study of a specific person, subject, or epoch, and then sound, taste, touch, and movement will all be combined into a single experience.

Parties at the Bauhaus. Lest you think this idea is a mere frivolous distraction from the serious purposes of art, let me remind you of the Bauhaus. Accounts of Bauhaus teaching of the 1920s, for example, describe the positive effects of such celebratory activities. Faculty and students alike participated in making and sharing objects, food, and dance, all contributing to the esprit and camaraderie of the group. Felix Klee attended the Bauhaus while his father, Paul Klee, taught there. Recalling Weimar Bauhaus parties, he writes: "Every weekend at the Bauhaus there was a small party. And every month there was a great costume ball on some delightful theme. How right this form of self-expression was for us! ...Four festivals, one for each season of the year, were distinct high points. Everyone worked for them with great enthusiasm.... And now I can just see the reader becoming impatient, asking himself whether festivities are all a man has to say of the Bauhaus. I can only answer: 'My dear friend, you have no idea how important festivals were at the Bauhaus—often far more important than the classes. They made the contact between master, journeyman, and apprentice far closer.'" (11)

Eggstravaganza! Perhaps in homage to the fertile, creative minds of the Bauhaus, one of my inventive colleagues and his Design students created Eggstravaganza!, an event for the entire Art and Art History Department.

To coordinate the theme, participants were required to wear yellow and white clothing. The first part was to design an egg-carrying device so that a raw egg could be dropped from a 20' height and not break. The second was to decorate an egg in homage to an artist. Thus, the Georgia O'Keefe egg became the center of a brilliant red flower, and to honor George Grosz, the egg became the head in one of his paintings. Along similar lines, a Rousseau egg depicted a pig, a farmer, and cornstalks replacing the lion, maiden, and jungle plants. The final assignment was the design of an egg cup to reflect a design/style of the 20th century. Although in this case the artists chosen were from the western tradition, the project could successfully be used with art from other traditions.

The Last Supper. Another collaborative project is The Last Supper. This is a project which works well as a transition between the teacher's introduction to overly familiar or



BEING A PARTY TO ART
EGGSTRAVAGANZA
Student created Georgia O'Keefe egg after *Red Poppy*

EGGSTRAVAGANZA!
Student created Grant Wood egg after *American Gothic*

1st year Design, A&AH
Jim Crossan

completely unknown works of art, and those projects asking students to create new work based on independent research and analysis.. The Last Supper can bring the class together in a cooperative event with food and stories that make the event memorable, and it can set the stage for further study.

Of course, it is also a chance to compare and contrast some of the enduring masterpieces of Christian religious art in a memorable way. We all know The Last Supper, don't we? We can see it in our mind's eye. Then let's try to answer these questions: Who came to this Supper? Where in the Bible is it found? How do you put 12 grown men at a supper table? (Isn't it hard to have a conversation?) What are they eating?

I like to use this subject to create a memorable event with my students. I usually design it as a cooperative task comprised of gathering information from the Gospels, and closely scrutinizing Last Supper masterpieces. They need to discover who the guests were and where they sat. In some paintings, because the kind of food on the table is distinguishable it also can be represented. There are more questions: Which portrait goes with which person? How do you know? Would you put all the guests on the same side of the table? Are they using utensils? What do they look like?

I roll out a long piece of paper over work tables pushed together, and students begin making place cards to denote each Apostle's place. They also draw in other details. The objective is to locate and identify everyone and everything at the supper table according to the artist's original work. If we are using an Old Master to translate the story into present time, the student must devise modern day equivalents of the items.

As soon as we work out the scene, we become part of it too. We eat the food and drink the "wine" and then I show them slides of Last Supper paintings from Art History and discuss their similarities and differences.

Remember, Leonardo wasn't the only one to paint a *Last Supper*, although his is surely the best known. Rubens, looking at the event from above, took many liberties with the biblical story, as also did Castagno, Dirk Bouts of Flanders, and more recently, Salvador Dali. Two women artists who painted *The Last Supper* are Mechteld toe Boecop, whose work in 1547 verges on the secular, and Suor Plantilla Nelli from the same period.

My experience has been that as students develop interest in each other's ideas and involve themselves with the group, they willingly share responses during an assignment. You can build upon this interest to extend the range and quality of their learning, for the creative response of the student, important as it is, opens the gate to the "garden of delights" where the teacher—books and prints/slides in hand—becomes a guide to the richer harvest therein.

Come-a-Breughel-ing! More complex than the above was the planning for a Breughel event to culminate 16th century Art History studies. Unlike the in-class Last Supper,

STUDENTS-A-BREUGHEL-ING

High School class of Cindy Thatchek

Come-a-Breughel-ing! involved students outside of the Art History class. The planning was more complicated, for participants were required to appear in a specifically Breughelesque costume.

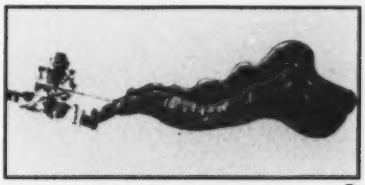
To cope with visiting students unfamiliar with Breughel's characterizations, the Art History students set up a costuming room just outside the entrance to the Breughel event. Reproductions of the artist's works hung on the walls, and piles of assorted fabrics, other materials, and props were provided, while a make-up crew stood by, eager to give the visitors an authentic Breughel look.

Music, dancing, and play-acting enhanced the festivities, while games designed and based on research of Breughel and his times were taught and played with gusto. The *100 Netherlandish Proverbs* became a focal point as students coloured in and added imaginatively to the work thrown on a surface by an overhead projector.

Proverbs. On display also were the evidence of two recent Breughel projects. In the first, students had drawn from a hat a proverb from the *100 Netherlandish Proverbs* and created a visual interpretation of the phrase. "An eel by the tail is not yet caught" turned into a rather fanciful prehistoric/futuristic creature. "Pigs run free in the corn" depicted policemen with bobby-like helmets chasing young people from a corn field.

Valentines. In the second project, students drew names of contemporary artists and were asked to design a valentine which their artist would send to Breughel *(page 94)*. These two projects were on display for all to share, and I interrupted the festivities towards the end to give an illustrated lecture on the *100 Netherlandish Proverbs*, discussing Breughel's interpretations, which could be immediately compared with student versions.

COME-A-BREUGHEL-ING!
Drawing from *100 Netherlandish Proverbs*, Pieter Breughel the Elder
(Detail)

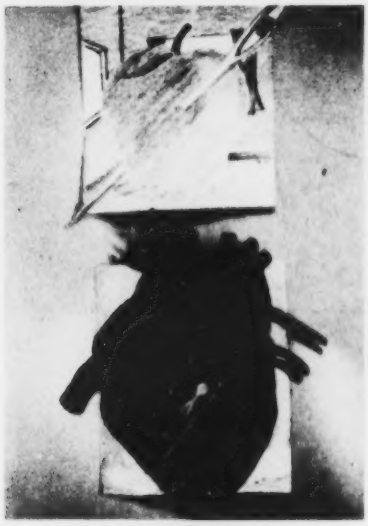


COME-A-BREUGHEL-ING!
Student illustration of proverb: "an eel by the tail is not yet caught"

COME-A-BREUGHEL-ING!
Student illustration of proverb: "Pigs run free in the corn."

High School class of Cindy Thatchek

VALENTINES
Toulouse-Lautrec to Breughel



VALENTINES
Magritte to Breughel
High School class of Cindy Thatchek

MASKS AND HEADPIECES
Drawing from *Empress Theodora*, a Ravenna mosaic (Detail)

Festivities and events invite participation; involvement is heightened. Like the opening reception of an art exhibition which punctuates the creative process, they represent a drawing together of many kinds of production. Presentation and sharing mark the occasion, and the work displayed invites response from attendees. Reaction is not predictable: the event must occur for responses to be generated and expressed.

A festival or event signifies attainment of a mutual objective, only possible through the cooperation and participation of students and instructors. Working together to "bring off" a celebration strengthens the sense of common purpose, and the event becomes meaningful and memorable.

Masks and Headpieces. In a survey course one year, when the curriculum mandated "Minoan to Early Gothic art" a class lecture conveniently fell on October 31st. (Mardi Gras in March would also be appropriate, and at that time, more material would be available as inspiration or source.) Everyone worked hard, since the assignment, to be presented on Halloween, was to create a mask or headpiece which would either replicate an object in art History or summarize some aspect of the Art History survey course: an artist, style, subject, theme or symbol.

On the appointed day, I arrived in my professorial robes with a very long nose. *(Remember Pinocchio and Comedia dell'Arte? Professors are always telling "lies.")* In front of me were a Jackal Head and King Tut's headpiece—Egyptian, replicated from a wall painting and a sculpture; EmpressTheodora's Crown of Pearls and Jewels—Italian, replicated from the Ravenna mosaics; also a Gothic cap and wearable temple which were imaginative summaries of the essence of an architectural period.

The masks and headpieces presented were as simple as the timeless, recurring Crown of Thorns, created from a single twist of barbed wire, or as elaborate as the Greek Temple.

After I gave my special lecture on the place and history of masks and their importance to a variety of cultures, we paraded through the school, and combining time with the

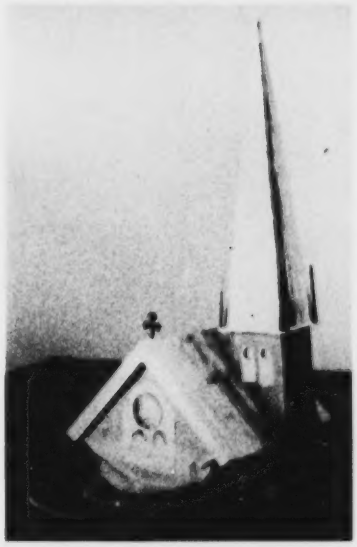
Masks and Headpieces

Annie's Art History class

Detail of above

First year Art History class of A. Smith, Graphic Design Program

Being a Party to Art



A Gothic cap

After *The Crown of Empress Theodora* from the Ravenna Mosaics

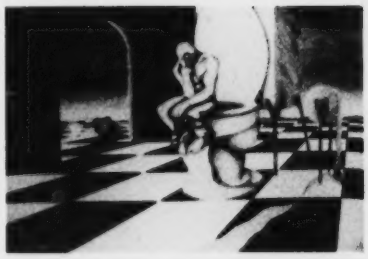
Plate #23

photography instructor, we photographed ourselves and then concluded our Halloween parade with a discussion of why we had chosen our specific piece, and how we had come to express our subjects in the way we had. And then we partied!

Artists' Christmas Present Exchange. Finally, capitalizing on "that's MY artist," we had a delightful party on the last day of class before the holidays. I asked students to bring a present to class. But not just an ordinary present. They were to create just the right present "from my artist to your artist." This meant that each student would review two artists. I asked students to write their own artist's names on slips of paper to put into the hat. After the names were drawn (no fair keeping your own), students had to decide what to bring to the party.

One student, still somewhat mystified, asked: "You mean, if I am Rodin, and I draw your name and you are Van Gogh, Rodin has to give a present to Van Gogh?" I nodded. Without thinking, I asked what she might choose to bring to Van Gogh. "A sculptured ear, of course!" Of course!

ARTISTS' CHRISTMAS PRESENT EXCHANGE
"What Rodin gave to Van Gogh"
3rd year Drawing class of A. Smith
Art & Art History Program



ARTISTS' CHRISTMAS PRESENT EXCHANGE
"What Dali gave to Rodin"

ARTISTS' CHRISTMAS PRESENT EXCHANGE
"What Leonardo gave to Gainsborough"

Four

Projects Using Themes

Many of us find that grouping works of art around themes gives a broad, basic structure to the study of these works, a structure which can be helpful to students. The three themes I explore below—Portrait, Landscape, and Still Life—are common to required curricula at many levels, and to a great many works in museum collections. I like to begin with the most personal of the three.

1. Getting Into Portraits

Self-Portrait

Here are some ways you can start off your students looking at portraits and self-portraits. It is particularly useful to begin this way, for once students are comfortable with drawing and painting themselves and their classmates, they'll never again be without a "model" when one is needed.

Create Your Own Self-Portrait. Before you show them your slides or reproductions, introduce the concept of portraiture by asking students to depict themselves as artists doing their favorite kind of art. They may see themselves as painters, carvers, sculptors, weavers, earth-movers or needleworkers. Or ask students to bring to class an object of interest and then draw themselves with that object.

Depending on available resources and the ages and skills of your class, students can sketch each other, draw while looking in a mirror, imagine themselves and make a painting or etching, or take photographs of each other. It can be a homework assignment or done in class.

Select Self-Portraits from Art. After they share their responses (most important in reducing self-consciousness), introduce the theme of portraits by asking students to select self-portraits from the history of art which catch their attention. As most texts have few self-portraits, you may want to write to museums for more source material, or build a postcard collection to which students can turn. Self-portraits painted at young ages are likely to be of particular interest—I often use those by Picasso, Dürer, and Rembrandt. For self-portraits of women, look at Germaine Greer's *The Obstacle Race* which contains three self-portraits and a cover by Elizabeth Vigée Le Brun. Or see Charlotte S. Rubinstein's *American Women Artists.*

SELF PORTRAIT
Drawing from *Las Meniñas,*
Diego Rodrigues de Silva y Velázquez

Artists who chose to depict themselves working—mostly painters—provide interesting comparisons with students' works. Marc Chagall presented himself before an easel painting, palette in one hand, the other gesturing toward the work with a seven-fingered hand. Velázquez included himself at the easel in a room where he painted his sitters, *Las Meniñas.* Also, you can see that Courbet included his models and an entourage of personages of the day (for example, Baudelaire reading), in his *Artist in the Studio.* Toulouse-Lautrec painted himself into *At the Moulin Rouge* and Thomas Eakins paints himself rowing in the portrait *Max Schmitt in a Single Scull.* Jacques Louis David is an upper-balcony witness to Napoleon crowning Josephine in *The Coronation.* I am sure you have your own favorite examples.

Many artists included distinctive objects in their self-portraits. Rembrandt's cloaks, chains and headpieces make

him readily recognizable. Paula Modersohn-Becker holds a camellia, while Frida Kahlo surrounds herself with flowers. Romaine Brooks stares darkly from under a top hat, and James Ensor surrounds himself with masks.

Include Artists Painting Other Artists. Some interesting examples of artists painting other artists can be found. Raphael put Michelangelo, Bramante, himself, and even Sodoma, (whose frescoes Raphael was busy obliterating), in his *School of Athens*. Maillol sculpted Renoir, Monet painted Renoir, and Renoir painted Monet painting in a garden. Edgar Degas painted the American, Mary Cassatt, and also the less-known Victoria Dubourg. There's an unusual pair of paintings: Gabrielle Munter painting Kandinsky who is painting a landscape, and Kandinsky painting Munter at the same task. Frida Kahlo painted herself with Diego Rivera.

You could use the portrait of Picasso by Juan Gris, and that of Braque by Picasso. Anna Klumpke painted Rosa Bonheur. Kirckner made a woodcut of Henry Van de Velde, Vuillard painted Toulouse-Lautrec in a theatre aisle, and Denis included Vuillard together with himself, Redon, Bonnard and several other artists in a group portrait, *Homage to Cézanne*. Just as several artists are seen standing around a Cézanne still life in the Denis homage, so several artists and writers surround a portrait of Delacroix in an earlier work, *Homage to Delacroix*, by Theodore Fantin-Latour. During the 1940's, the Brooklyn Museum of Art exhibited 100 portraits of Abraham Walkowitz "by what at the time amounted to all the New York art world." Homage, indeed.

If your students choose photography as a medium by which to study each other as "practicing artists," examples abound in whole books devoted to photographic portraits of artists.

Effective projects encourage close scrutiny and memorable art; they return the student again and again to the art for information, so that in the process of translating the information for the project and in using what they see for their own interpretation, they make it their own.

Name that Portrait!

Dress Up. In my experience, students love to dress up, whether they costume themselves or another person, so dressing up as a puzzle to be solved is usually a lively project. You might want to plan ahead and give the students the task of creating the hats, headpieces, wigs and accoutrements of famous portraits and self-portraits. Soon you would have a collection of articles for "Name that Portrait!"

NAME THAT PORTRAIT
Drawing from *The Girl with the Pearl Earring*, Jan Vermeer

Help students to dress up like a famous self-portrait or portrait, or to costume each other, as a puzzle to be solved.

The Essential Clue. Perhaps a student can find something in the costume box which matches the characteristic detail in a masterpiece, that essential clue which should lead the viewer to the original work.

For example: would a white, turban-like headpiece be enough of a clue to suggest its wearer, Rembrandt? Might the long ringlets of hair in Dürer's self portrait in the pose and likeness of Christ be enough of a clue to identify the work? Would you remember the lovely Elizabeth Vigée Lebrun's self-portrait from the bright neck-bow and cummerbund? Is the bandage a give-away for a late Van Gogh?

Visualize the hat of Rubens' Susanne Fourment or Isabella Brandt, or the one in Matisse's *Woman with the Hat.* There is also Dürer's tasselled cap in the 1498 *Self-Portrait,* and the most memorable headpiece of Queen Nefertiti. What about the diaphanous veil in Mary Cassatt's *Woman Arranging Her Veil*?

Discovering Real and Ideal Portraits. Portrait projects lend themselves to introducing the polarities of Idealism and Realism. Realistic portraits vibrate with life, because many artists delight in depicting their wrinkles, moles and wayward hairs. Ghirlandaio's *Old Man* is still adored by his young grandson despite the somewhat gross nose covered with warts, but Chuck Close outdoes even this with eight foot tall portraits of faces that enlarge the bumps and moles twenty times! Paula Modersohn-Becker isn't concerned with appearing pretty in her 1907 *Self-Portrait with Camellia,* but she shows us herself in a way that makes us think she'd be an interesting person to know.

Showing several self-portraits produced by one artist over a lifespan deepens our understanding of the artist's self-perception. You might compare Max Beckmann 1908 to his work in 1938 and 1950. Others you can use are Frida Kahlo, and Käthe Kollwitz, as well as the more familiar Rembrandt, Van Gogh and Gauguin portraits.

A great many portraits that we recognize today, however, were commissioned to celebrate the beauty or power of a subject, and thus emphasized an ideal which rarely reflected reality. Some border on fantasy: Jacques Louis David presented Napoleon as a handsome and heroic general leading his troops across the Alps, and General George Washington was sculpted by Horatio Greenough as a half-nude Roman emperor seated on a classic throne, clad in a toga.

Search for the Ideal

Students take a personal interest in this search for the Ideal when you begin by asking them to draw the noses—straight-on or profile—of two other students. Then have them make a single drawing which amalgamates the two. This can even be done on graph paper to assist in achieving the combination. After they share these, ask students to de-

cide which of all the drawings is "the perfect nose."

Alternatively, have your students draw the noses of others in the class, and then ask the class to decide which is "the perfect nose." The noses are by this time anonymous but the urge to match the perfect nose with its owner could prove irresistible!

Now talk about the concepts of beauty and the ideal form. You might mention Dürer's quest for the ideal human form, documented in line drawings found in his journal and based on research into the work of Piero della Francesca. Or tell the story about David's first year in Rome after he won the Prix de Rome. What did he do? He spent the whole year drawing noses, ears, feet and hands of all the most beautiful statues in Rome.

You might want to introduce the concept that artists sometimes change their notion of what is ideal as they grow older. Some of Michelangelo's studies provide good examples.

Do you want your students to focus on the powerful concept of Idealism? Ask them what the ideal man or woman in a particular era looked like. What was "ideal beauty" for Rubens? for Van Eyck? for Raphael? for the Greeks? for Africans? They will search not only for the conceptual answer, but also for the vocabulary which describes their feelings and notations.

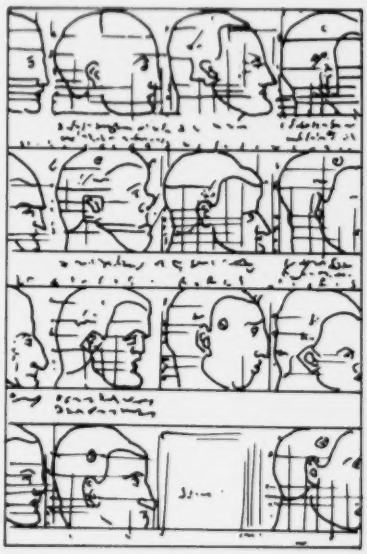
For example, isn't it true that when you think of Greek males, they are from the Classical period—virile, age 25, sharp-featured and no flab? You won't see an old, sick, or even unfit male in the heyday of Greek Classicism. Males didn't often age or even show anguish or strong emotion until the Hellenistic period.

When we think of Rubens, though, we think pink and fleshy—or, as the students say, "**Fat!**" On the other hand, witness the ideal beauty of the male and (dressed) female of the day in *Self-Portrait with Isabella Brandt.*

If you want to discover a western European artist's concept of "ideal beauty," observe how he/she depicts Madonnas, or Christs, or Olympian gods and goddesses. Almost all Raphael's Madonnas are of a type, and the same can be said of Leonardo da Vinci. El Greco's angels are strongly similar, and Titian favored an ideal Venus in all his renderings.

Contemporary artists have their ideal forms, too. Modigliani? Thin and elongated. Marisol? It's hard not to notice her ideal, for her own face, either cast or painted, dominates nearly all her sculptures. I have been tempted to see these portraits as something between real and ideal, attempts to convey an aspect of personality rather than a specialized form. At least the idea provides a useful question for students.

Beauty Now? Canons of beauty change: what is ours today? You might assign something like this for younger or beginning students. Collect pictures that express a category of beauty, such as "the ideal woman" or "the ideal man" in advertisements on billboards, in magazines and on TV. Then



QUEST FOR THE IDEAL HUMAN FORM
Drawing from *Proportion Studies of the Head* (sketchbook page), Albrecht Dürer (Detail)

ask them to find examples in their Art History text for comparison.

Other questions which prompt discussion are: "What is the ideal car?" "What is the ideal bicycle?" "Ideal for what?" may emerge from these queries. Different students may consider size, or expense, or durability. Some notion may emerge from the discussion of the difficulty of deciding upon a universal, conceptual "ideal."

I've also tried, "What is the ideal red?" among a series of paint chips. "What are the ideal colours to go with red?" is more complex. Another personal question is "What are the most beautiful colours and the ugliest colours?" This can provoke heated arguments about judging something beautiful or ugly. Such questions can lead to a productive study of colours in the history of art as in a comparison between the palette of the Italian Mannerists and Rembrandt.

All these questions regarding notions of real and ideal and what is important lead us to explore how differently each of us perceives the world, a critically important recognition if we are to understand the bases for the enormous variety in art.

Maybe we need to remind ourselves of the usefulness of difference. So many of us deplore the irregularities in our faces. You've already been introduced to the "ideal noses" project earlier in this section. A variation of this asks students to select the most beautiful halves of their faces and create complete faces with duplicated halves. This can be done photographically or by tracing/drawing, or even by photocopying. We soon see that the resulting faces lose many characteristic qualities which make them recognizable—another point for discussion.

The Artist in the Studio

Useful Questions. When your students are ready to try a project using a portrait from Art History, it helps to begin with questions and discussion. After selecting any self-portrait of interest to the class, consider how the artist might have painted this work. Did the artist use a mirror? How and where was the mirror placed? Describe the environment. Or, if using a portrait in a spare setting ask: If you were the artist doing his or her self-portrait, what would you include in the scene?

This is similar to looking at the artist painting a self-portrait (the project you began with), while you, the student, extend the information in the picture, as if you had a camera with a wide-angle lens taking in more of the scene than the original work reveals.

- *Do you see much of the artist's studio when you look into it?*
- *Is it dark? What is the source of light? Is it small?*
- *Does it have furniture, a lot of props, pictures on the wall?*
- *Is the palette nearby? What does it look like?*
- *Are the paints in tubes, or is this still the day when artists make their own?*

Once the questions are answered, have students make their drawings or paintings. Perhaps the more dramatic among them will impersonate and photograph "the artist in his/her studio."

Artist Painting Another Artist. There are other questions you may find useful when asking students to consider the artist who paints another artist. Ask them to paint the artist, whose self-portrait they have, in a setting appropriate to that person. Give them guidance with a few questions. *Is there a model whom the artist is using? Or is the artist painting a favored subject or object of yours? Or perhaps you are the subject, and the artist is painting your portrait?*

Mask Out the Clues. Here's another way to study a portrait. Remembering that we have many famous portraits in which the sitter is surrounded by clues to life style, occupation, status and interests, cut out (or mask) the portrait so that you have just the face and neck. *What happens when we remove the surroundings and even, perhaps, most of the clothes? Are you able to give the sitter an occupation, a status, interests, or even an historical setting?*

Add Appropriate Clues. Conversely, in those works which have no surroundings, try imbedding the portrait. What would surround Gericault's *Madwoman*, Kokoshka's *Self-Portrait*, or Titian's *Man with the Glove*? What would be useful to know to attempt this?

To carry such a project into a proper study in Art History, one can help students understand and establish where the horizon line is, and thus construct either a fairly deep or shallow space around the figure. With the use of an overhead projector, slide, tracing paper or photocopy, you can "speed up" the work.

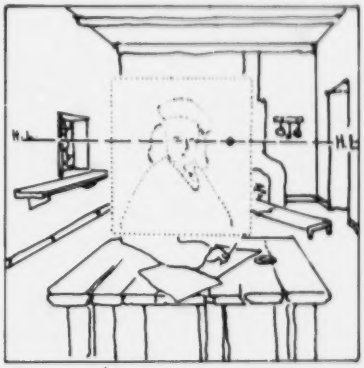
Rembrandt's Self-Portrait

Rembrandt's *Self-Portrait* in his old age is a useful image. The date is 1669, the year of his death at age 63. He's wearing his little hat and there's nothing but a dark space around him.

If we have done some research and know a bit about his tragic last years, then we can try these questions: If you could walk into this room, what would you see? Where is he? What would his 17th century Dutch interior look like? Is he in one room containing a bed? Does it have a window? And so on.

In this picture, the horizon line, or eye-level line, is directly at the viewer's eye level, so you establish what eye level the artist used, which then is yours, and you proceed from there. If you are seated and looking straight into his eyes, then you have an idea of how to construct the space around him. You take him out of the setting temporarily, or just "pencil in" the portrait you already have. Then you go about constructing a far wall, or a near wall, or a broken wall that doesn't even keep out the North Sea cold winds. Are there beams in the ceiling? Candles? A fireplace?

REMBRANDT
Drawing from *Self Portrait*, 1669
Rembrandt (Detail)



REMBRANDT
Drawing of eye-level exercise using
Rembrandt's *Self-Portrait* (1669)

Add an Object

Here is another kind of imbedding, this time of only a single object. The project is simple, but requires understanding the picture and then making an appropriate decision before drawing or painting. Ask students to draw or paint, in a compatible medium and style, an object of their choice to insert into an artist's self-portrait. What would be an appropriate object, and why? Their choices will quickly show their knowledge as they explain the criteria for the appropriate addition.

Paint Your Self-Portrait as if You Were...

This is a complex project, one closely associated with the preceding ones, but with an important difference. We will still be concentrating on using essential characteristics found in the work of art, but because of the anticipated difficulties with the artist's work I reverse the procedure used above, so that it is not the student who initially seeks out the essence, but the teacher.

I first analyze the work for its significant aspects, and devise an exercise in which students, employing specific design principles and techniques, may arrive at solutions comparable in concept to that of the artist. This way of proceeding is especially useful for studying artists whose imagery revolves around specific design concepts such as figure/ground conflict, illusions of space, or change of scale. I am apt to use works of Guiseppe Arcimboldo, M.C. Escher, Victor Vasarely, and Claes Oldenburg to achieve my purposes.

That master of illusion, Arcimboldo, was a 16th century Italian painter who combined images and fragments of images based on a single theme to form a whole, which when viewed in its entirety, gave the impression of a fantastic head.

In one such work, fish, crabs, coral, pearls, and other sea forms are assembled into a single unit able to be viewed alternatively as an aggregation of sea life, or as a portrait—a personification of the sea entitled *Allegory of Water*. Other works, also fantastic heads, become allegories for other themes, or representations of the four seasons, or studies of particular subjects. *Portrait of a Librarian* consists entirely of books, bookmarks, and a feather duster.

❶ ARCIMBOLDO
Drawing from *Allegory of Water*,
Guiseppe Arcimboldo

By manipulating colour, size, values and placement, Arcimboldo adjusted the imagery to achieve his dual purpose: presentation of a theme realistic in parts but with the illusion of a head revealed through the whole. His masterly understanding of principles of colour and principles of design far exceeds the limited understanding of most students at this stage, but the project is intrinsically interesting and stimulates active learning.

This is the time to begin with slides and a mini-lecture. We examine in some detail *Allegory of Water* and some others in this style. We also look at works by imitators of the concept (which is what I am going to ask them to be). A Swiss artist, Gunther Kieser, for example, produced the

Paint Your Portrait as if You Were Arcimboldo

Study of objects to be used to make portraits

Objects assembled into portrait

Student with self-portrait from distorted surface (left) and the final painting from assembled objects (right)

Student with final painting of assembled-objects portrait

Student with self-portrait from distorted surface (left) and the final painting from assembled objects (right)

Student with final painting of assembled-objects portrait

First year Drawing class of A. Smith, Art and Art History Program

Plate #24

cover for *Graphis #184*, on which appears a face comprised entirely of leaf and flower fragments.

Students are first asked to imagine ways in which Arcimboldo might have derived his image. I project the slide out-of-focus to stimulate concentration on the artist's use of value and colour as related to the underlying facial structure.

Next, they are asked to consider a theme or subject reflecting their own interests, and to assemble a collection of objects depicting that theme. (Hockey equipment, pine cones and leaves, drawing instruments, and even a sewing machine appeared in the art room during a recent class.) After that, the studio session begins.

The project is in three parts. First, students are to draw a self-portrait either natural or distorted, achieved by looking into an uneven reflective surface. Full modeling, and a single light source, must be used to emphasize the 3-D contours of the facial structure.

Second, after assembling objects relating to their chosen themes, students paint many studies of them, viewing their objects from many angles. These studies provide a variety of shapes and colours as source materials for part three.

Third, by analyzing the painted objects with respect to the self-portrait, students create a separate, final painting in which these objects are arranged to depict, through colour and tones and placement, the undulating surface areas of the portrait.

This project is complex, but it is not difficult, as you can see. Try not to be put off by the challenge of the several parts. Instead, capitalize on your students' interest in self-portraits by photographing them in poses identical to their work. So much is shared in this exercise that the class members will no longer be strangers to each other.

As for your purposes, without having assigned much reading, you have confronted students with ways of manipulating relationships among colour, value, size, and shape to achieve a 3-D effect. Needs direct their subsequent study and learning. Students need to understand colour relationships in order to attain desired results, and colour theory is tackled with interest. Making studies, therefore, before painting the whole is absolutely necessary, and both overcome the reluctance to prepare carefully for a major effort and replicate the preparatory studies of artists whom they will meet later.

A result of my first class was that Arcimboldo's inventiveness and technique became all the more admirable. As well, the students perceived their paintings in a continuum from Arcimboldo, through the famous imitators, right to the present day: a clear and forceful example of the "history" in the history of making art.

ARCIMBOLDO
Drawing from *Spring*,
Arcimboldo

ARCIMBOLDO
Drawing from *Air (Birds)*,
Arcimboldo

This idea can readily be translated to other artists and across time and cultures—there really are no boundaries. The point of studying Arcimboldo's work is to analyze how he put together various objects to make a portrait. Or the point may be a matter of style: Picasso painted his self-portrait in the style of El Greco. In this case, you may want to tell students to do their self-portraits in the manner of Van Gogh or Francis Bacon or Morrisseau. Let them try using Lichtenstein or Giacometti.

First, analyze your artist's method in terms of painting, or individual techniques, and then draw or paint your self-portrait "in the manner of." If you need to, use a photocopy of your face and paint over it, or use an image projected onto canvas or paper and paint over that. If you are skilled enough at copying the style, people may think the Lichtenstein hanging in your home is authentic.

And More...

- *Remember "Making Artists Memorable"* (Chapter Three) in which students introduce famous artists to their classmates? Ask students to find the essence of the chosen portrait and express it memorably.
- ***Try a writing assignment comparing assessments*** of a famous portrait from several texts by art historians.
- ***Scale up a portrait*** of your principal, teacher, or a classmate to echo the work of Chuck Close.
- ***Read Berger's comparison of a portrait of a woman by Rembrandt with one by Franz Hals*** (14) and have students create questions. You'll soon be off on a round of new portrait projects of your own.

2. Getting Into Landscape

Nature is a theme of universal interest, and landscape, in particular, appeals to all ages in its endless variations. Landscape drawings and paintings open up worlds of images, and as a subject, landscape brings with it an interesting history.

A Drawing Project to Introduce the Concept of Landscape

Rather than begin with examples of landscapes or comparisons of any kind to expose its purposes and the various guises in which it is found in art, I first give students a fairly open assignment, but one with limited content.

To familiarize your class with the concept of landscape, address the artist's problem. Before showing them your slides or reproductions, have students try drawing three things in a setting, a context: e.g., a person, an object, and a fence.

When they begin to talk about their completed pictures, it is likely that a narrative will emerge as they rationalize the content and composition.

- *Where is the person, the fence, and the object?*
- *What setting are you using?*
- *Is there a subject—is something happening?*
- *What is the relationship of the subject to the setting?*
- *Is there a specific "landscape" or place surrounding the scene drawn—a familiar place or an imagined one?*

Sharing their different responses leads students to talk about and become involved with the broader concept of landscape which is so important in art history.

Just as the students' own landscapes gave meaning and place to their choices of person, object, and fence, so artists through the ages have used landscapes to give meaning and place to their subject matter.

You can open a discussion of reasons behind the creation of landscape paintings beginning with a consideration of student responses. Let what you see in their drawings lead you to choose examples from masterpieces which relate directly to each student's efforts.

To save time, and to insure focus, you may decide to choose the examples yourself, but I encourage you to give the students the task of finding similar works. And if you have time for a lively discussion, be sure to let the class jury the selections!

Exploring Questions of Purpose: Meaning and Place

Relocating a Familiar Story to Express Personal Connection. Students are interested, in examples from Renaissance art, in the ways artists turned from the traditional prescribed backgrounds for religious paintings toward reflecting their life experiences in the recreation of Biblical events. The Bethlehem of the Nativity becomes a Tuscan market town in a Florentine fresco by Benozzo Gozzoli, and Piero della Francesca sets his *Nativity* against the background of the Tiber valley, his hometown of Borgo San Sepolcro prominent in the distance. Hieronymus Bosch saw the manger in Bethlehem as a Flemish thatched hut in *Adoration of the Magi*. Robert Campin (Master of Flemalle) placed the Annunciation in a 15th century middle-class house in Flanders in his *Merode Altarpiece*, and Conrad Witz replaced the Sea of Galilee with Lake Geneva in *The Miraculous Draught of Fishes*.

As you can see, it is easy to find examples of ways in which artists have made religious subjects personal, and the same is true of mythological subjects.

Salience of Landscape versus Figures. Variations in the student works of the salience of landscape versus subject are a useful introduction to a Chinese landscape painting in which a tiny man perches precariously on the side of a limitless mountain which seems to unite earth and heaven. Similarly, the 19th century painting *Niagara Falls* by Alvan Fisher endows a familiar landscape with dramatic emphasis of scale, the diminutive foreground figures becoming almost irrelevant.

Salience of Landscape versus Story. For examples of relative importance of landscape to story, I have used Brueghel's *The Fall of Icarus*, in which natural earth rhythms continue undisturbed by the tragedy overhead (landscape dominates story), to contrast with Poussin's *Burial of Procion*, a grand and noble landscape ordered to enhance the classical, tragic theme (story dominates landscape).

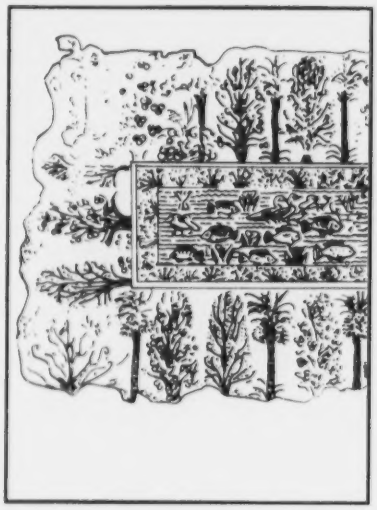
Landscape as Documentation. Some drawings by the class may show the person, object, and fence surrounded by a specific place or setting. These may lead you to consider landscape paintings from the past which were a topographical inventory or documentation of place and time, such as Dürer's woodcut *View of Nuremberg from the West*, Vermeer's *View of Delft*, Ruisdael's *View of Haarlem from the Dunes at Overdeen*, and the familiar *Salisbury Cathedral from the Bishop's Garden* by Constable. Dürer's woodcut invites you to take another look at the towns revealed in Nativity paintings.

Landscape to Set Mood. Did some drawings convey a mood? You might want to consider the mood set by the dark and jagged rocks in Leonardo's *Madonna of the Rocks*, or the contribution of clouds and wild shrubs to Ruisdael's *Wheatfields*. Look at your texts for more examples; you might have some landscapes of Caspar David Friedrich and, of course, Vincent Van Gogh.

Even now you are probably coming up with alternatives to person, object, or fence and to the whole concept of selecting three items for students to place in a setting. You might want to try a related project: pictures of storms! They often provoke highly emotional discussions, for many students have experienced high winds, floods, washouts and high seas—even if only vicariously on TV. Here you might look at Hokusai's Japanese woodcut of a huge wave, or prints by Hiroshige as well as da Vinci's drawings of water, floods and swirling clouds, or various Turners. The varied purposes in landscape art suggest challenging studio projects which can be followed by immersion in related examples from art's history.

Landscape—Egyptian Style

Dealing with Egyptian Art. This Project helps students develop new ways of perceiving and creating objects in the landscape. Egyptian paintings hold students' interest, I've found, and they are quick to notice some of the more distinguishing features of Egyptian Art. With a short introduction, you can get to the core of the Egyptian mind which shaped the Art we treasure today. We can talk about two important qualities: careful observation of landscape and nature in



EGYPTIAN LANDSCAPE
A Pond in a Garden after a wall painting - Thebes

Weekend Outing: Egyptian Style

If you were to draw your weekend outing which consisted of fishing in a pond with your two brothers, as an Egyptian you would consider what information is most important about that pond—and then you would represent this meticulously. Is it better to see the pond from the ground level or from a bird's eye view? From above, of course, because the shape of the pond is important. Are there trees around the pond? Fish in the pond? If you put fish in the pond, what would be the characteristic way to draw them? From the side, because from above a fish looks mostly like a line or a snake, and not a fish. So it doesn't matter that you see the pond from above, but the fish in profile, for in Egyptian terms that would not mean the fish are dead and floating on the surface of the water!

general; and strict attention to both pattern and regularity in the placement of images. In fact, a geometrical balance generally prevails.

The Egyptians believed that images painted on tomb walls helped transport the soul of the king in his return to the gods, and so these images are distinct, strong, and clear—created to be as timeless and permanent as possible. The artists very selectively and efficiently depicted each object in its most important and informative essential form. Thus, the image of a person from waist up is seen frontally, whereas legs in motion and arms in action are depicted sideways.

The artists abided by strict rules, such as the skin of men to be made darker than the skin of women and each of the gods to be depicted only in a certain way. Artists could not be original, they were simply expected to meticulously duplicate what they had learned.

Your purpose is to immerse your students in the Egyptian mental attitude toward the objects eventually represented on the tomb walls. Take them back, therefore, to the guiding principle, which is to emphasize the subject's essential character.

Let your students know that, as Egyptians, they will draw what they know in its most essential form. As teacher, you will need to collect as many examples of Egyptian paintings as possible, and with the students examine the codes, the rules, the formulas, and the characteristics of the style.

The Assignment. Record an event in nature that you or you and friends and/or family experienced or imagined. Create a work based on the Egyptian-style geometric organization of space, and remember the "grid" which underlies all Egyptian painting.

Once again, students are encouraged to look at or imagine familiar scenes, people and objects in a new way, zeroing in on essentials to make themselves understood. If they get stuck, encourage further study of the resources you have collected. After they have completed their projects, be sure to find time for sharing the visual presentations and some of the stories behind the works.

You may want to share this comment from Gombrich: *Nothing in these pictures gives the impression of being haphazard, nothing looks as though it could just as well be somewhere else. It is worth taking a pencil and trying to copy one of these "primitive" Egyptian drawings. Our attempts always look clumsy, lopsided and crooked. At least my own do. For the Egyptian sense of order in every detail is so strong that any little variation seems to upset it entirely.*

The Egyptian artist began his work by drawing a network of straight lines on the wall, and he distributed his figures with great care along these lines. And yet all this geometrical sense of order did not prevent him from observing the details of nature with amazing accuracy. (15)

So, in similar fashion as "Re-design in the Manner of..." in the preceding chapter, the student is asked to study examples of Egyptian Art and then depict an event in nature in the Egyptian style, expressing each part of the story from the most characteristic angle or view.

Replacement/Displacement

How shall we motivate curiosity about architecture and monuments which are so familiar as to be icons in their countries, yet "known" hardly at all?

Art History textbooks usually give us images of buildings and monuments as though they are isolated and singular—but we know they are actually located in landscapes and cityscapes. The 3"x4" image of St. Peter's Cathedral in Rome looks like a medallion, not a building far larger than a city block! How shall we entice students to look more closely at these larger-than-life edifices and statues?

• ***Research the Location.*** When I faced this question with university student teachers, I recommended "research." Not their research, but their students'. Ask the class to find out what they can about the actual location of the architecture and/or monuments under discussion. For a broad spectrum of information, start them searching for pictures of the subject *in situ*—aerial views, multiple views. Using travel magazines, tourist offices, parents' and friends' slides and slick coffee table books, put the building in its location with as much detail as possible. You can see how this assignment will work as well for the Taj Mahal or Mayan pyramids as for our more familiar western monuments.

I also suggested that sometimes students are interested to learn that the architects of the major monumental buildings we study, like *St. Peter's* in Rome, *St. Paul's* in London, and the *Duomo* in Florence, made plans for the surrounding landscape as well. They provided maps and drew elevations to show just how the buildings were to blend with the landscape. Try to find at least one of these in the library; it changes our perspective, and could lead to more research on city-planning, or commissioned art, or the post-war rebuilding which changed the face of so many cities yet restored others.

• ***Create a Question.*** It's so easy to be complacent about a familiar image of a building, a triumphal arch or a soldier on horseback. So I began to wonder how to jostle students' perceptions and get them to take a closer look. What would happen if the monument, arch, or sculpture were taken out of its location and displaced to another time, space or surroundings?

Using postcards, drawings, collage or photographs, stu-

REPLACEMENT/DISPLACEMENT
Drawing from *Germany*,
Franz Radziwill

REPLACEMENT/DISPLACEMENT
Student response to *Germany* by
Radziwill
Hamburg INSEA, 1987

CREATE A QUESTION
The Hamburg clocktower in the flood
Student work seen at INSEA, 1987

REMOVE AND RELOCATE A FIGURE
The little maiden from *Las Meniñas* by Velázquez – student work seen at Hamburg INSEA, 1987

dents were assigned the task of relocating the object to convey an idea about it. As they responded, it became clear that this project lends itself to extension with any work of Art.

At INSEA in Hamburg in 1987, students had altered postcards of monuments in their city to give surprising new meaning to the works. The clocktower in Hamburgplatz reappeared in a flood. Figures from paintings appeared in new locations: Arnolfini's bride stood in a garden, and we were startled into taking a closer look at the figure.

• ***Mask Out People and Analyze What is Left.*** You can look at landscape and the architecture in it in a new way by taking the people out of a painting and analyzing what is left. The works of the Quattrocento or 1400s make excellent subjects for such analysis, because this period also produced prominent theorists such as Leon Battista Alberti, who made significant contributions to the work of painters and sculptors. In a 1435 treatise on painting, Alberti claimed that naturalism could be achieved through perspective, and that in order to clarify the story-line of a painting, figures should be grouped according to the story and not just lined up like a ritualistic frieze.

It is instructive, therefore, to analyze the spaces, the settings, and the use of perspective by these artists of the Italian Quattrocento who were so proud to show off their new-found knowledge. Students soon realize that some artists like to throw the perspective into deep space and demonstrate their ability to fool the spectator,as in Masaccio's *Trinity* in the Sta. Maria Novella fresco in Florence.

By comparison, other artists hid their vanishing points by the way they peopled their spaces. When the figures are removed, structural analysis reveals the rules used by the artist.

• ***Remove and Relocate the Figure - Sculpture and Architecture.*** In another project, I turned the above process around and, after removing the figure, dispensed with the setting altogether. In fact, I gave fifth graders cut-outs of Michelangelo's *David* and asked them to place the figure in a setting of their choice. (See the "David" project p.40). After they shared their settings for the statue, I showed them pictures of where it stands now, told them a bit of David's story and the history of the statue, and helped them realize how big it is. I think it is very important to remember that the monuments we now think of as memorials to be seen only in museums were right in the middle of things when they were first created. They weren't too precious to be out in the weather, because their value was in their ability to communicate. To be effective, such objects must be open to view. *The Winged Lion of San Marco* in Venice, *Churchill* facing the Houses of Parliament in London, and the *Statue of Liberty* in New York Harbor all perform the same function as the *David* when it stood in the Piazza Vecchio. In the same way, the Duomo's golden roof was meant to impress, *St. Peter's* was to overshadow all other structures, and the *Arc de Triomphe* is

centered in an avenue which draws the eye from all directions. Manhattan's twin towers of the *Trade Center* now stand on the tip of the island, far overshadowing the *United Nations Building* at 34th Street, and dwarfing the *Statue of Liberty*. Remembering that students take these monuments, sculptures, and buildings for granted in their landscape of the world, we can use an exercise like this one to sharpen their understanding of the "effect on eye and thus upon mind" of these structures in the landscape of their lives.

Students are often surprised to learn that landscape painting as a subject in itself is a relatively new phenomenon in the history of painting. Although mention has been made of Chinese painting, 17th century Dutch landscapes, and individuals such as Dürer and Brueghel as well as others, it is not until the 1830s and '40s in North America and somewhat earlier in Europe that landscape was drawn and painted for its own sake. Delacroix, for example, in a possibly apochryphal account, is said to have repainted the background landscape of* The Massacre at Chios *just before exhibiting his work, because he had been so influenced by the treatment of sky and clouds in a Constable painting he had just seen.

In the teachings of the Academicians of the 18th century, landscapes were considered minor topics for painting compared to historical and mythological references. There was a hierarchy of priorities of subject matter ranked according to their importance to artistic competence. At the bottom of the list was Still Life. You rose up the ranks with Landscape and then Portraiture. If you could paint a work incorporating still life, and flesh, and drapery, and architecture, and nature—all with accurate perspective, colour, and tone, and with skilled use of the media, and all this within mythological, historical, moral or religious subject matter—why then you might win the "Prix de Rome"!

Jacques Louis David did all this. His* Antiochus and Stratonice *of 1774 demonstrated all these possibilities and it won him a trip to Rome. David was able to do it all, even though I suspect he too started very simply, perhaps with single objects and then combinations—what we now call "still life."

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3. Getting Into Still Life

Having looked at a variety of ways in which to approach the themes of Portraiture and Landscape, are you now beginning to think of your own projects, and ready to consider combining them with the next theme, Still Life? As you notice, I've reversed Academicians' hierarchy of subject matter and dealt with Portraits first and then Landscape, leaving Still Life until last.

Good reasons abound for using still life compositions in studio classes, for we all can remember the sense of triumph when we had captured a composition to our satisfaction, or the frustration of seeing objects and attempting them, but having them somehow elude our best efforts.

Although the Art Academicians in the 18th century were slow to value Still Life or *Nature Morte*, and put it at the bottom of the hierarchy of "talent," painters have been sufficiently fascinated by the possibilities inherent in the objects around them to have left us uncountable examples of their efforts, beginning (according to Honour and Fleming) with Pompeian wall paintings of the 1st century. Peter and Linda Murray state that Still Life became a subject in its own right in about the 16th century; so that in the next century, the Dutch painters demonstrated that skill in painting, and the rich, life-like qualities imparted to dead objects could surpass in importance subject matter previously highly regarded. The Dutch Still Life painters opened up the world of ordinary objects—some of which seem quite extraordinary to us now —to the full range of painterly skills, and in so doing taught us to see beauty in that which we might normally dismiss.

The Place of Still Life in Art

Once again, however, do not yield to the temptation to show slides of all the interesting variations in the handling of flowers or glass or any other favorite subject. Before you show your slides or reproductions, introduce important concepts about the place of still life compositions in art. Consider this suggestion by Meyer Shapiro: *Without a fixed place in nature and submitted to arbitrary and often accidental manipulation, the still life on the table is an objective example of the formed but constantly rearranged, the freely disposable in reality, and therefore connate with an idea of artistic liberty. The still life picture, to a greater degree than the landscape or historical paintings, owes its composition to the painter, yet more than these seems to represent a piece of everyday reality.* (16)

The painter's choice of object, setting, and emphasis has been categorized by the Murrays, and the "types" may lead you into visualizing some effective projects. The *Vanitas* is a collection of objects chosen and arranged to re-

mind the spectator of the transience and uncertainty of life (mirrors, skulls, hourglasses, candles and butterflies, for instance). The *Symbolic* is a collection of objects portrayed to have a significance beyond their individual appearances, and one that is heightened by their association (bread, wine, and water, for instance, in reference to Christ's Passion). The *Virtuosity* still lifes were painted to show off the painterly skills of the artist and might or might not have symbolic significance as above. The final category is large paintings which border upon still life and "an interior," having quantities of raw and cooked food, cooks and participants, and a developed "place."

What is Still Life?

Of course, there are crossovers among the types but this is less important to us and our students than the questions raised.

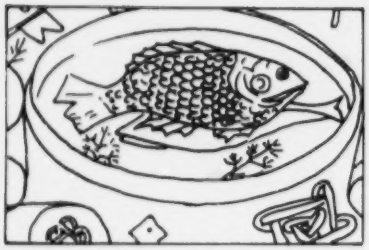
Think about approaching the theme of still life by asking: What is still life? How particular should we be in naming something a still life? How far do we pursue the concept as a separate theme? When does a large still life become an interior, and does that mean it is another theme? Are there not still lifes within large paintings which could become the point of search for the class? Why was the still life piece included in the large painting? Was it to demonstrate the artist's virtuosity? Or to tell something more about the subject?

For example, is the still life in Holbein's *French Ambassadors* meant to delineate quickly the subjects' status? Does the distorted skull on the shield symbolize an intangible life's transitory quality? (See also Dürer's *St. Jerome*.) Does the still life give meaning to a particular subject chosen? Manet's *Luncheon on the Grass* has been a continuing source of controversy regarding the nude figure in the foreground. What do you and your class make of Hartt's comment about the work? He states that Manet posed an "insoluble enigma" and in so doing "transformed the figures into a still life." If the class agrees with this, then you are all back to question one: *What is a still life?*

Some Useful Still Life Projects

1. ***For a drawing class,*** "Walk in and Turn Around" reinforces the idea that an artist is at liberty to arrange a still life in any way. The student imagines entering the picture and draws the objects from an angle different from the artist's. In order to take students back to the original, ask them to comment on any perceived change of intention as well as feeling.

2. ***Translate an Old Master into a still life*** (Compositional analysis Chapter Three, pages 43-44). Close attention to the design and compositional aspects will guide students in creating a still life whose source the rest of the class can recognize. (See #42, #43, and #120 in colour.)



EXCHANGE STYLES
Drawing from *Around the Fish*,
Paul Klee

EXCHANGE STYLES
Drawing from *Still Life with Three Puppies*, Paul Gauguin
(Detail)

In-service Teachers Workshop,
Saskatoon Board of Education,
Saskatchewan, Alberta

3. Translate the "old" still life by substituting contemporary parallels for objects in the original. Has the loaf of bread changed? or the book, or the glass, or even the flowers? What is different? What makes the old one "old" and the student's "new"? Have any of the objects retained their meanings—such as a helmet (war), dove (peace), or plain gold ring (marriage)? Are there others?

4. Comparing an arrangement of objects is an intriguing and challenging problem which brings "history" to the forefront. Here, you might look at Baroque lighting and compositions of Italian or Spanish late 16th and early 17th century paintings and compare them with the analytical arrangements of still life made by Kandinsky for his Bauhaus students. (See pages 118, 119 and colour plate #14)

5. Make a three-dimensional rendition of a still life, but abstract the shapes. Let the wine glass become a pyramid on a thin column, the roast beef a cube, and so on. Attach the abstract forms in relief to a background and then have students draw the abstract 3-D forms. Try side-lighting, or light from the top. Change the shadows. Examine compositional elements and relationships and perhaps extend with comparisons.

6. Draw onto the 3-D items above a copy of the original painting. Try using Cotán's red cabbage from the *Bodegón* of 1603. It becomes a sphere which is subsequently transmuted back to a cabbage in the process of drawing or painting over it.

Another choice might be the loaf of bread which becomes a cube in Bauguin's *The Five Senses* of 1630.

7. Use a complex Dutch 17th century example of still life—the kind with a great spread of food, glistening grapes, a peeled orange and a glass half-filled with liquid. Or perhaps it is a canvas filled with images of clams, slippery eels and seafood; or a vase full of flowers. If these are too full, too complex for one student to handle, think back to the Scale Project (in Chapter Three, pages 44-46) in which a reproduction is cut into several small units. Each student is then assigned one small unit. Since the cutting need not be done by means of a grid, you might break the flower bouquet into single flowers and shapes appropriate to the

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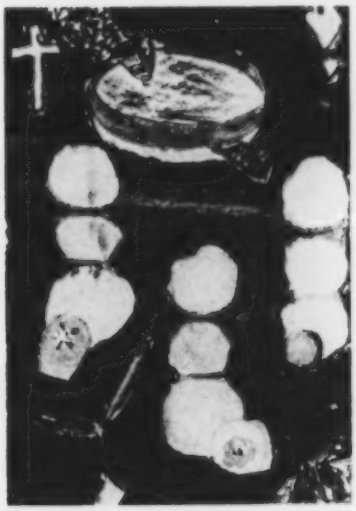
If you have grasped the idea of the essence of a painting, you might explore ways to use a characteristic of Dutch 17th century painting, which was to specialize in a subject and offer it to the marketplace—as opposed to having it commissioned ahead of time. Students might thus be encouraged to specialize and become experts at certain objects in still lifes.

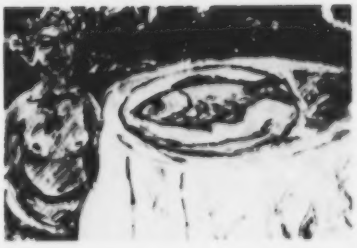
Exchange Styles

Still Life



Klee doing Gauguin's *Still Life with Three Puppies*

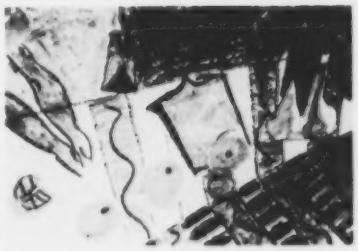
Detail of Klee doing Gauguin ©



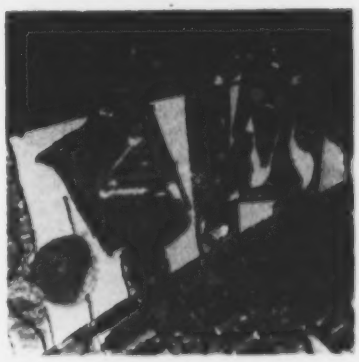
Gauguin doing Klee's *Around the Fish* ©

Detail of Gauguin doing Klee

In-service Teachers Workshop, Saskatoon Board of Education, Saskatchewan



Pellan doing Hopper's *Tables for Ladies* ©



Detail of Pellan doing Hopper

In-service Teachers Workshop, Calgary Board of Education, Alberta

Plate #25

whole, or the seafood into realistic units: "Who gets the lobster? the grapes? or the crab?" Make it manageable, and make it fun! Consider also making the items to scale, helping students realize and remember the actual size of the images in the original work.

*8. **Exchange styles and reinterpret a Still Life, maintaining the content.*** Using reproduction prints of still life, or works that contain a still life, give each student a print. Pair the students and tell them they are going to reproduce the image in their own print in the style of their partner's print. Thus, if I have a Paul Klee and you a Morandi, I will reinterpret the Klee image in the style of Morandi, and you will reinterpret the Morandi in the style of Klee. This exercise requires looking carefully, and constant attention to both works.

*9. **To introduce a still life work to a class*** with no previous experience of the subject, you might begin by asking students to consider how they might want to be known to a foreign pen pal. Although they may have a special interest in cars or cats, hiking or horn-playing, students are complex, and to avoid being labeled too simply they will want to share their minor as well as their major interests. Can they assemble a number of objects into a composition which accurately describes themselves to their new pen pal? This is an intensely personal still life, and it would be a further challenge to then identify student with art work. Will they use black and white or colour? What might even this choice signify?

*10. **Can students find contemporary substitutes for objects*** found in a masterpiece, and then draw, paint, etch, sculpt, or make a collage which replicates the composition of the original, so that while it will *look* very different, it will have an analogous meaning?

Without producing a treatise on symbolism, let me suggest that students understand the fact of symbolic objects, postures, placements and backgrounds far better than they can explain them. You have only to think about record and video covers, magazine illustrations and advertisements to realize the degree of sophistication in symbolic understanding presupposed by designers. You can help students become familiar with classical, religious and cultural symbolism in art. Start with well-known contemporary iconography, and remember that crossing over into literature will further develop and reinforce their understanding of these new symbols.

EXCHANGE STYLES
Drawing from *Tables for Ladies*, Edward Hopper

EXCHANGE STYLES
Drawing from *Basket of Strawberries*, Alfred Pellan

EXCHANGE STYLES
Drawing from *Still Life #34*, Tom Wesselmann.

11. Choose a famous portrait in which the sitter is surrounded by objects, and try some of the projects from Getting into Portraits discussed earlier. Here, the class will think again about "What is still life?" Can it be a single object such as a rose, which stood for the Chastity of the Virgin Mary, but also, before that, for Venus, Goddess of Love? Or must it be a composition of objects? What about a single vegetable of Cotán? Are Arnolfini's shoes a still life on their own? Does his standing in his socks signify that the ground on which he stands is holy?

12. Look at storytelling works for examples of still life used symbolically. William Hogarth is a master story-teller whose works are like scenes from a play, or an illustrated sermon, as is Hans Holbein, who surrounded his sitters with significant objects to characterize his subject in that setting. Stories in medieval art abound with symbolic objects: Madonnas seated in a rose garden, or Madonna and Child before a balustrade, using the apple, lily, violets, palm tree and pelican. (See *From Abacus to Zeus* by James Smith Pierce.) A good medieval example is *The Merode Alterpiece* by the Master of Flemalle, and of course, the Surrealists. Examples are plentiful in the works of Dali and, especially, Magritte.

13. Isolated objects within a still life can be manipulated to inspire careful analysis of the original works.

(A) From the original work, create discrete items, then re-assemble from memory (remember "Kim's Game" in Chapter 3, page 57) in a scaled frame. You can have some fun with the next Project which insists that students focus closely on a still life work. Ask students to draw, as a whole item, each of the objects in a composition. You might try a Wayne Thiebaud, such as *Pies and Cakes*, or, *Window Cakes*. Or you could use *Still Life #34* (1963) by Tom Wesselmann which has a bottle of Coke, two walnuts overlapping, a package of Lucky Strike cigarettes, a pear overlapping a vase with four roses, and an ice-cream soda, or *Still Life #33*. Another useful example is *Queen* by Audrey Flack. Don't forget to have students consider whether these chosen objects imply a personality or whether they make a statement about society's interest in these common-place objects?

The group is to depict each item singly and as a whole. In Wesselmann's work, for instance, the vase will be depicted completely, not overlapped by the pear, and likewise each walnut, and so on. After making as detailed a copy of each item as seems appropriate, the students reassemble everything from memory in a scaled circular frame, and go back afterwards to study the original. Remember to save the cut-out objects, drawn or coloured or painted to scale, for use by another class which will not have seen the original.

(B) Without seeing the original work, create a composition using items and frame, then compare them to the original. After receiving the items depicted whole (not with parts missing), for example, I photocopied them. For a class

Compositional Analysis

Still Life

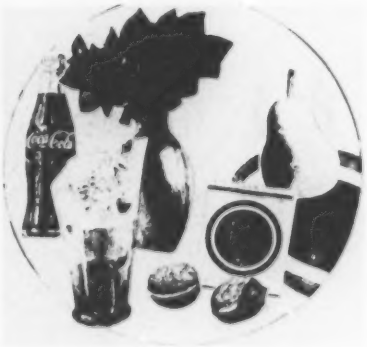
"Vase and Flowers" after Wesselmann
object drawn as a whole
(It is overlapped in original work)

"Coke Bottle" after Wesselmann
object drawn as a whole
(enlarged to the scale of original)

Two examples that class voted to enlarge to scale. These were compared with Wesselmann's original work, *Still Life #34*

Detail of two examples class voted to enlarge to scale. Also smaller studies.

Another example of
whole objects arranged to form
a still life composition



Another example of
whole objects arranged to form
a still life composition

Plate #26

which had not seen the original, I distributed the photocopied items plus a to-scale frame. The assignment asked each student to place all the objects within the frame to make a "pleasing composition." The class voted on which three of the 30 interpretations most nearly fulfilled the criterion. These three were then enlarged to the scale of the original still life, which none of the students had yet seen. Discussion of how close any of the three came to the artists' original & comparison of the compositions led to further study of the relevant art history, content, and context.

14. Leave a still life model to decay on the art room table. Leave it long enough so that students can draw it in all its progressive stages of dust and flies and sagging wrinkles. There is a Caravaggio with dust and evidence that worms were destroying the still life he had composed. Elsen comments that Caravaggio was probably alluding to the transience of life, rather than appealing to our good sense of taste. Another artist who allowed dust and cobwebs to cover his still life models was Ivan Albright, who worked in the '30s and '40s.

15. More questions to pursue with your class. What does the still life suggest to them? How does it make them feel? What in the work accounts for the feeling or meaning which the viewer perceives? Do students talk about the picture, or about the artist? What does that suggest, and how is it communicated?

Elsen contrasts Cotán and Zurbarán, the geometric precision of the one, and the meditative style of the other. Can students become involved in this kind of exploration—can they endow a piece of fruit or a pot with mystery? Can they paint an object suggesting their concern with the mathematics of composition? Can they paint three apples that look "cuddly," or "angry"? Can two books and a pen look "threatening"? Some do—listen to the intake of breath when they first notice the blood of the hare hung by its feet on a hook in Jean Baptiste Oudry's *Hare and Leg of Lamb*.

16. Express what is communicated. Perhaps you could show students a reproduction of a Cotán *Bodegón* and ask them to communicate visually, through a created work, what this still life communicates to them? They might draw a hangman's rope, or make a geometric study analyzing the whole work, or even glue a handful of melon seeds into a folded or triangular crevice. Can they take away from the work—or better still—give to the work something of what they found?

17. Focus on one object in a painting. After studying the object as the artist had painted it, students are to draw it viewed from other directions, but using the same horizon line. Finally, each student makes a still life with multiples of the original object, viewed from different angles.

The natural reference for this project in Art History would be Cézanne, who painted some two hundred still lifes. As Richard Murphy noted in *The World of Cézanne*, "Cézanne revived a form that had attracted few serious artists, with the exception of Manet, for almost a century. But

as he revived the form, he changed it dramatically." (17) Beginning his work in conformity to 18th century conventions for the subject matter, such as straightforward linear perspective, Cézanne moved on to distorted perspectives and complex compositions which seem to form a link between "traditional" still life painting and abstraction leading to cubism and Picasso and Braque.

Now, in a final project, let's look again at these three ***themes.***

4. From Another Perspective

Investigating How Our Own Experience Affects Our Observations of and Reactions to Art

This final project exploring themes was inspired by a publication of the Dürer Museum in Germany years ago which drew attention to a lovely watercolour, Dürer's *Piece of Turf.* Accompanying the booklet about the painting was a package of seeds, which when planted in a square foot of turf, would grow to represent the grasses and flowers appearing in the watercolour.

One of the suggested activities dealt with eight reproductions of the watercolour. Underneath each was a name. The viewer was asked to think about Dürer's work from the perspective of a watercolourist, horticulturist, botanist, broker, child, farmer, cow, and one forbidden to trespass.

This is a grand addition to other projects which investigate the effects of our own experience. This time, we observe through the eyes of others, imagining their experiences.

Consider a Landscape—perhaps by George Inness, Andrew Wyeth, or the Canadians Arthur Lismer, Emily Carr, or A.Y. Jackson. Put yourself in the shoes of a logger, real estate developer, beaver, government official, camper, or nuclear waste depot supervisor. A) Write about your reactions to the work from each perspective; B) alter the work through photocopy or reproduction to demonstrate each orientation; or C) turn the work into part of a poster with appropriate titles, typography and layout.

Consider a Portrait. How would you view this portrait if you were a social worker, mother, shy young person, bill collector, or doctor?

Consider a Still Life from other perspectives. Show a table with a display of wild game on it, perhaps *Still Life With Game* by Anne Vallayer-Coster.

- How would you see this if you were a hunter, predator, hungry animal, grocer, cook, starving person, King or Queen, health food fanatic, or weight-watcher?
- Write what the character might be thinking.

- Draw the game from the chosen character's point of view. If you are the grocer, you might draw the game from the table laid out in meat market fashion with price per kilogram for the grocer. If the hungry animal, perhaps you would draw the table empty except for knives and forks and a few stains on the cloth. Or you could draw a formal dining table with polished silver and serving plates with the game, now skinned and cooked, in a stew fit for royalty.

There's no telling what imaginative students might produce in their efforts to select and portray each orientation. Such projects require careful looking at all the details, and spark interest in comparing different times and cultures. Looking at the work with so many different pairs of eyes renders the image unforgettable.

It's fine to demonstrate how different people with different experiences see a work, but remember to come back to the art.

Obviously, this work was created from the perspective of the ARTIST, and therefore the final questions must always be "what represents most significantly the artist's orientation? What do you think the artist was trying to communicate?"

You could extend this project by using "Modernize an Old Master" (in Chapter Three, page 43). What items would you be more likely to see today on that table lavishly displaying game? How would Susanne Fourment look dressed by Chanel and photographed by Avedon? Let students choose their favorites and "bring them up to date" with subtlety and precision.

Remember that many of the projects in Chapter 3 can also be used to explore the themes of Portraiture, Landscape and Still Life. I am sure you have already begun to devise some projects of your own to entice your students to connect personally with the art in your curriculum, and enjoy...

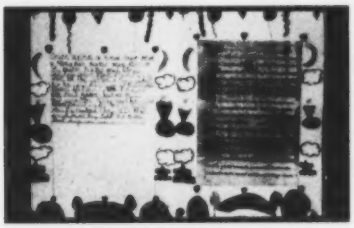
Getting Into Art History.

Practical Examples of the Experiential Approach

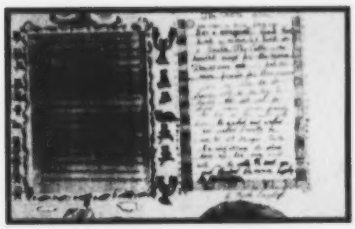
Colour prints captioned 'A & AH' refer to the Art & Art History Program of Erindale College, University of Toronto, and Sheridan College, Ontario, Canada. 'GD' refers to the Graphic Design Program at Sheridan College.

#1 CAVE ART
Detail of horse overlaid with student symbol – VISA.
1st year Art History – GD
A. Smith
(See also #124)

#2 CAVE ART
Student drawing from projected slides.
1st year Art History – GD
A. Smith
(See also #124)



#3 BOOK OF KELLS
"A King Named Elenor"
Annie working with grade 3/4
Carlene Binns



#4 BOOK OF KELLS
"Castle Mice"
Annie working with grade 3/4
Carlene Binns

#5 CASTLES IN THE AIR
"Fall" – with a fire for warmth
Annie working with Spec. Ed
Ella Gordon

#6 CASTLES IN THE AIR
"Fall"
Note different perspective used.
Annie working with Spec. Ed
Ella Gordon

#7 MATISSE
Student response to white space
Annie working with grade 1
Tannis Couts

#8 MATISSE
Student response after seeing artist's works
Annie working with grade 1
Tannis Couts

#9 MATISSE
Student response after seeing artist's works
Annie working with grade 1
Tannis Couts

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#10 SEGAL
"Figure in the Doorway" in altered photocopy of reproduction of sculpture – *Girl in a Doorway*
Annie working with grade 7
Tim Todd
(See also #125)

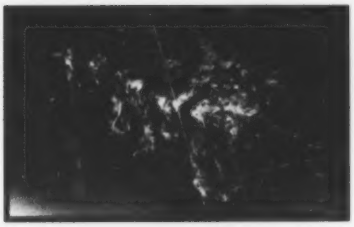
#11 HAIDA LEGEND
"The Raven" after hearing *Origin of the Human Race*
Grade 2
Donna Fay Digance

#12 DAVID
Students "put David in a setting."
Annie working with grade 6
Robert Lowe

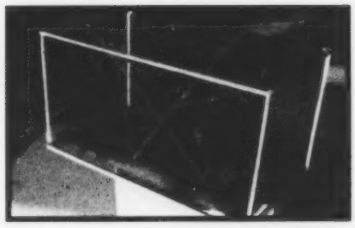
#13 COLOUR COLLAGE
After Matisse's *Madame Matisse*
1st year Painting – A & AH
A. Smith

#14 COLOUR COLLAGE
After Degas' *The Rehearsal*
1st year Painting – A & AH
A. Smith

#15 WHAT NEXT?
Gauguin's *Meyer de Haan* eats the apple and reads the book
1st year Painting – A & AH
A. Smith



#16 2-D TO 3-D
Student re-created Pollock's *Autumn Rhythm* in 3-D
1st year Design – A & AH
Jim Crossan



#17 2-D TO 3-D
Student re-created Matisse's *Dance II* in 3-D
1st year Design – A & AH
Jim Crossan

#18 2-D TO 3-D
Student re-created Van Gogh's *Bedrooom at Arles* in 3-D
1st year Design – A & AH
Jim Crossan

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#19 2-D TO 3-D
Student re-created Magritte's *Evening Falls* in 3-D
1st year Design – A & AH
Jim Crossan

#20 2-D TO 3-D
Another view of re-created *Evening Falls* in 3-D
1st year Design – A & AH
Jim Crossan

#21 COMPOSITIONAL ANALYSIS
MODERNIZE AN OLD MASTER
Student provided Vermeer's *Woman Pouring Milk* with a carton of milk
1st year Design – A & AH
Jim Crossan

#22 COMPOSITIONAL ANALYSIS
MODERNIZE AN OLD MASTER
Student gave Watteau's *Lute Player* an electric amplifier
1st year Design – A & AH
Jim Crossan

#23 OLD MASTER TO STILL LIFE
Las Meniñas by Velázquez re-created as a still life
3rd year Painting – A & AH
Howard Simkins

#24 STILL LIFE TO ABSTRACT
Student's *Las Meniñas* still life re-created as an abstract work
3rd year Painting – A & AH
Howard Simkins

#25 OLD MASTER TO STILL LIFE
The Raft of the Medusa by Géricault re-created as a still life
3rd year Painting - A & AH
Howard Simkins

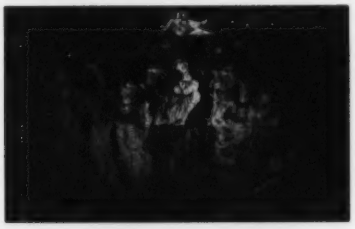
#26 STILL LIFE TO ABSTRACT
The Raft of the Medusa still life re-created as an abstract work
3rd year Painting - A & AH
Howard Simkins

#27 SCALE
BULGARIAN ICON
Students assembling scaled-up painted rectangles of mystery work
(See also #28)
1st year Painting – A & AH
A. Smith

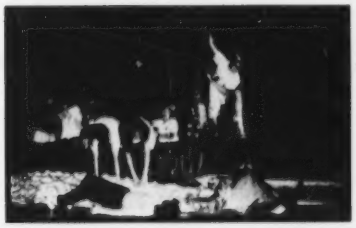
Colour prints captioned 'A & AH' refer to the Art & Art History Program of Erindale College, University of Toronto, and Sheridan College, Ontario, Canada. 'GD' refers to the Graphic Design Program at Sheridan College.

#28 SCALE
BULGARIAN ICON
Behold the *Deesis!* the scaled-up final version of the icon
1st year Painting – A & AH
A. Smith

#29 SCALE
Botticelli's *Primavera* re-assembled to scale of original work
Edmonton Teachers Workshop
A. Smith



#30 SCALE
Botticelli's *Primavera* to scale
Calgary Teachers Workshop
A. Smith



#31 DRAMATIZE
Copley's *Watson and the Shark*
Enacting the painting in their boat, "U.S.S. Minnow"
Grade 5/6
Daphne Douglas

#32 DRAMATIZE
Copley's *Watson and the Shark*
"What happened before..."
Grade 5/6
Daphne Douglas

#33 DRAMATIZE
Copley's *Watson and the Shark*
"What happened during..."
Grade 5/6
Daphne Douglas

#34 DRAMATIZE
Copley's *Watson and the Shark*
"What happened after..."
Grade 5/6
Daphne Douglas

#35 DRAMATIZE
Copley's *Watson and the Shark*
"What happened after..."
Grade 5/6
Daphne Douglas

#36 DRAMATIZE
Goya's *May 3, 1808*
Enacting the painting, "Freeze the action"
Grade 5/6
Daphne Douglas

Colour prints captioned 'A & AH' refer to the Art & Art History Program of Erindale College, University of Toronto, and Sheridan College, Ontario, Canada. 'GD' refers to the Graphic Design Program at Sheridan College.

#37 DRAMATIZE
Goya's *May 3, 1808*
Drawing of the frozen action (See #35)
Grade 5/6
Daphne Douglas

#38 DRAMATIZE
Goya's *May 3, 1808*
"What happened before..."
Grade 5/6
Daphne Douglas

#39 DRAMATIZE
Goya's *May 3, 1808*
Drawing of frozen action from another view
Grade 5/6
Daphne Douglas

#40 DRAMATIZE
Goya's *May 3, 1808*
"What happened during..."
Grade 5/6
Daphne Douglas

#41 DRAMATIZE
Goya's *May 3, 1808*
"What happened after..."
Grade 5/6
Daphne Douglas

#42 DRAMATIZE
Goya's *May 3, 1808*
"What happened after..."
Grade 5/6
Daphne Douglas

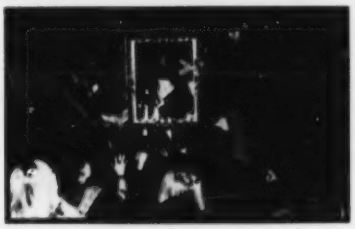
#43 IMPOSTERS
Cezanne's *Card Players*
A. Smith

#44 IMPOSTERS
Delacroix's *Self Portrait*
A. Smith

#45 IMPOSTERS
Van Eyck's *Man in a Red Turban*
(self portrait?)
A. Smith

Colour prints captioned 'A & AH' refer to the Art & Art History Program of Erindale College, University of Toronto, and Sheridan College, Ontario, Canada. 'GD' refers to the Graphic Design Program at Sheridan College.

#46 OLD MASTERS/YOUNG MISTRESSES
Vermeer's *The Girl with a Pearl Earring*
2nd year Photography – A & AH
John Plow



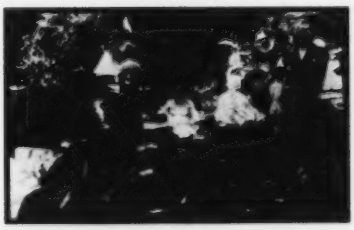
#47 ACT-OUT
"U Frame It" at the A.G.O.
(Courtesy of the Art Gallery of Ontario)

#48 ACT-OUT
Using the TV monitor at the A.G.O.
(Courtesy of the Art Gallery of Ontario)

#49 IMITATE
Sculpture by Henry Moore
Realistic imitation at the A.G.O.
(Courtesy of the Art Gallery of Ontario)

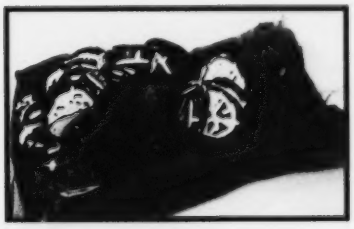
#50 IMITATE
Sculpture by Henry Moore
"Abstract" imitation at the A.G.O.
(Courtesy of the Art Gallery of Ontario)

#51 ACT-OUT
A Sunday Afternoon on the Grande Jatte after Seurat. Citizens of Naperville Il.
Detail of photo by Joe P. Dick
(Courtesy of Shirley Baumann)



#52 ACT-OUT
A Sunday Afternoon on the Grande Jatte after Seurat. Citizens of Naperville Il.
Detail of photo by Jo Lundeen
(Courtesy of Shirley Baumann)

#53 TWIN IN HISTORY
Queen Nefertiti
3rd year Drawing – A & AH
A. Smith
(See also #126)



#54 CHRISTMAS GIFT EXCHANGE
From Daumier to Dürer
(jute bag with potatoes and prints)
3rd year Drawing – A & AH
A. Smith
(See also #126)

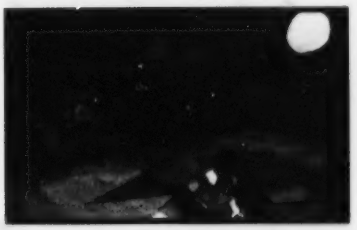
#55 CHRISTMAS GIFT EXCHANGE
From Nefertiti to Dürer (crown)
3rd year Drawing – A & AH
A. Smith

#56 ACT-OUT
Portrait d'une dame de L'Ile Perrault by Roy-Audy
Annie working with grade 6
Cecelia Song

#57 ACT-OUT
Self Portrait by Hind
Annie working with grade 6
Cecelia Song

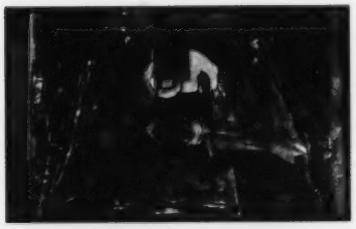
#58 ACT-OUT
The Little Fishermen by Bourassa
Annie working with grade 6
Cecelia Song

#59 AD: ARTIST WANTED
Gauguin's *Still Life with Three Puppies*
Annie working with grade 7
Deborah Budnick



#60 AD: ARTIST WANTED
Rousseau's *Sleeping Gypsy*
Annie working with grade 7
Deborah Budnick
(See also #103)

#61 EXTEND THE PICTURE
Gauguin with apple trees
Annie working with grade 3
Nancy Hart



#62 EXTEND THE PICTURE
Gauguin on a skateboard
Annie working with grade 3
Nancy Hart

#63 WALK IN AND TURN AROUND
Drawing from another view of
Gauguin's *Pastorales Tahitiennes*
3rd year Drawing – A & AH
A. Smith

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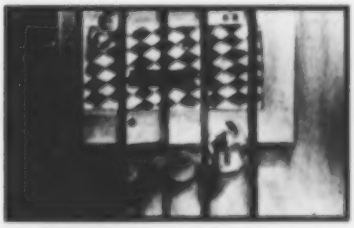
#64 WALK IN AND TURN AROUND
Drawing from another view of
Chagall's *Birthday*
3rd year Drawing – A & AH
A. Smith

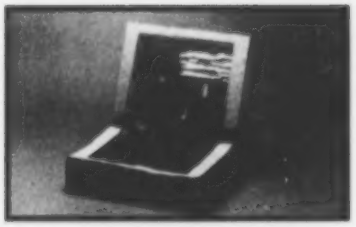
#65 WALK IN AND TURN AROUND
Drawing from another view of
Cezanne's *Woman with Coffee Pot*
(Mme. Cezanne looking at
Mont Ste. Victoire)
3rd year Drawing – A & AH
A. Smith

#66 WALK IN AND TURN AROUND
Drawing from Segal's sculpture,
The Diner (side view)
3rd year Drawing – A & AH
A. Smith



#67 WALK IN AND TURN AROUND
Drawing from Segal's sculpture,
The Diner (looking down)
3rd year Drawing – A & AH
A. Smith

#68 CHANGE POINT OF VIEW
3-D figure based on Homer's *The Nooning* with painted background
Grade 12
Natalie Kurzuk



#69 ON THE MOVE
2-D Pop-Up in Telephone Book based on Picasso's *Three Women on the Beach at Dinard* (aka Picasso's *Bathers*)
1st year Design – A & AH
Jim Crossan

#70 ON THE MOVE
2-D Pop-up of *Bathers*
1st year Design – A & AH
Jim Crossan

#71 MOVEABLE FEATURES
Student construction after Magritte's
The Lovers
1st year Design – A & AH
Jim Crossan

#72 MOVEABLE FEATURES
Pull tabs and reveal Magritte's *Lovers*.
1st year Design – A & AH
Jim Crossan

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#73 PUZZLE MURAL
Overview of installation at Erindale College
Design by A & AH student
Kate Green

#74 PUZZLE MURAL
A piece based on Demuth's *I Saw the Number 5 in Gold*
1st year Painting – A & AH
John Armstrong

#75 PUZZLE MURAL
A piece based on Van Gogh's *The Night Cafe*
1st year Painting – A & AH
John Armstrong

#76 MYSTERY POSE
After Pollaiuolo's *Martyrdom of St. Sebastian*
3rd year drawing – A & AH
A. Smith

#77 ESSENTIAL TRANSLATIONS
Enamel on copper after Klee's *Senecio*
1st year Art History – Chabot College, CA
A. Smith

#78 ESSENTIAL TRANSLATIONS
Soft textures after Franck's *Backyard of Blecker Street*
1st year Painting– A & AH
A. Smith

#79 ESSENTIAL TRANSLATIONS
3-D soft sculpture after Pratt's *Bread in the Oven*
1st year Painting– A & AH
A. Smith

#80 ESSENTIAL TRANSLATIONS
Appliqué in silk after Harris's *Mount LeFroy*
1st year Painting– A & AH
A. Smith

#81 BOTTICELLI IN CONTEXT
Figures from *Primavera* incorporated in *Madonna in Rotundo* after Fra Filippo Lippi
3rd year Drawing – A & AH
A. Smith

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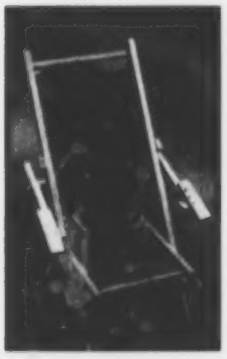
#82 BOTTICELLI IN CONTEXT
Figures from *Primavera* incorporated into crowd in Raphael's *St. Paul Preaching in Athens*
3rd year Drawing – A & AH
A. Smith

#83 RE-DESIGN
Record album after William Morris
1st year Art History – GD
A. Smith

#84 Re-design
Playing Card
Kwakiutl
(Canadian West Coast Indian motif)
2nd year Drawing – GD
Frank Reynolds

#85 Re-Design
License Plate for Joseph Albers
(Bauhaus)
1st year Art History – GD
A. Smith

#86 RE-DESIGN
Cubist Chair
Art Fundamentals
E.Brittan
Sheridan C.



#87 RE-DESIGN
Chair
In the style of Kandinsky
Art Fundamentals
E.Brittan
Sheridan C.

#88 UTILITARIAN OBJECT
Mondrian Shopping Cart
1st year Art History – GD
A. Smith

#89 UTILITARIAN OBJECT
Rousseau Canopy Bed
(Also seen on cover of this book)
1st year Art History – GD
A. Smith

#90 REVIVALISM
Neo-Baroque Fire Hydrant
1st year Art History – GD
A. Smith

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#91 Revivalism
Primitive School Crossing Sign
Grade 9
Jane Coryell

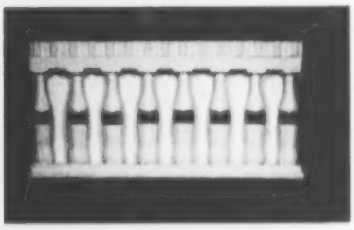
#92 REVIVALISM
Cubist Santa Claus
O.A.C.
Jane Coryell

#93 REVIVALISM
Mini-Golf Hole
Ism – Impressionism – after Monet
Water Garden at Giverney
2nd year Design – A & AH
Jim Crossan

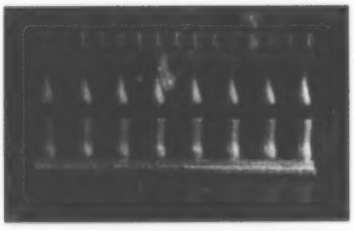
#94 REVIVALISM
Mini-Golf Hole
Historical Period – Roman
2nd year Design – A & AH
Jim Crossan

#95 POST-MODERN BIRDHOUSE
3-D Materials – A & AH
Jim Crossan

#96 POST-MODERN BIRDHOUSE
"Miami Vice"
3-D Materials – A & AH
Jim Crossan



#97 CLASSICAL FRIEZE
Coca Cola bottles
3-D Materials – A & AH
Jim Crossan



#98 CLASSICAL FRIEZE
Coca Cola bottles
3-D Materials – A & AH
Jim Crossan

#99 SELL A CONTEMPORARY
PRODUCT TO THE PAST
Secret – to an audience of
Toulouse-Lautrec's day.
1st year Art History – GD
A. Smith

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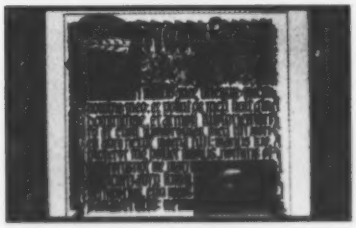

#100 SELL A CONTEMPORARY PRODUCT TO THE PAST
Flow pens to illuminators of Medieval manuscripts
1st year Art History – GD
A. Smith

#101 SELL A CONTEMPORARY PRODUCT TO THE PAST
Trac II Razor to Renaissance men
1st year Art History – GD
A. Smith

#102 SELL A CONTEMPORARY PRODUCT TO THE PAST
Diet Coke to Ali Baba
1st year Art History – GD
A. Smith

#103 AD: ARTIST WANTED
Goya's *Don Manuel Osorio Manrique de Zuñiga*
Annie working with Grade 7
Deborah Budnick

#104 EGGSTRAVAGANZA!
Flower with egg in center after Georgia O'Keefe
1st year Design – A & AH
Jim Crossan

#105 EGGSTRAVAGANZA!
Scene – after Grant Wood
1st year Design – A & AH
Jim Crossan

#106 EGGSTRAVAGANZA!
Scene – after Grant Wood
1st year Design – A & AH
Jim Crossan

#107 COME-A-BREUGHEL-ING
"Pigs run loose in the corn." After one of the *100 Netherlandish Proverbs*
Annie working with High School Students
Cindy Thatchek

#108 COME-A-BREUGHEL-ING
"An eel by the tail is not yet caught."
After one of the *100 Netherlandish Proverbs*
Annie working with High School Students
Cindy Thatchek

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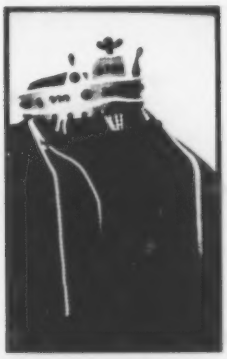


#109 MASKS AND HEADPIECES
The crown of Empress Theodora after Byzantine Mosaics at San Vitale
1st year Art History – GD
A. Smith

#110 MASKS AND HEADPIECES
A Gothic Cap
1st year Art History – GD
A. Smith

#111 ARTISTS' CHRISTMAS PRESENT EXCHANGE
From Rodin to Van Gogh
3rd year Drawing – A & AH
A. Smith

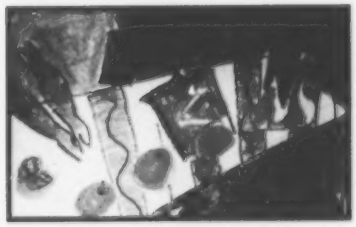
#112 ARTISTS' CHRISTMAS PRESENT EXCHANGE
From Dali to Rodin
3rd year Drawing – A & AH
A. Smith

#113 ARCIMBOLDO
Student project using leaves and trees
1st year Drawing – A & AH
A. Smith

#114 ARCIMBOLDO
Student project using vegetables
1st year Drawing – A & AH
A. Smith

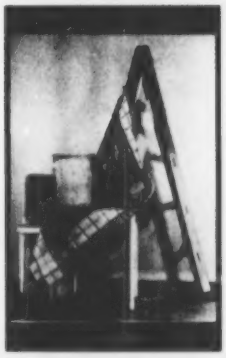
#115 STILL LIFE
Style Exchange
Gauguin does Klee's *Around the Fish*
Saskatoon Teachers Workshop
A. Smith

#116 STILL LIFE
Style Exchange
Klee does Gauguin's still life from *Still Life with Three Puppies*
Saskatoon Teachers Workshop
A. Smith

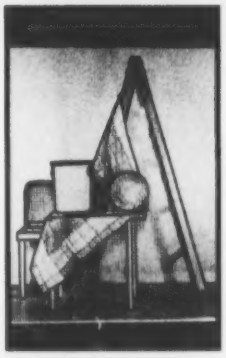


#117 STILL LIFE
Style Exchange
Pellan doing Hopper's *Tables for Ladies*
Calgary Teachers Workshop
A. Smith

Colour prints captioned 'A & AH' refer to the Art & Art History Program of Erindale College, University of Toronto, and Sheridan College, Ontario, Canada. 'GD' refers to the Graphic Design Program at Sheridan College.



#118 BAUHAUS
Drawing after Kandinsky's Still Life Set-Up by A. Smith



#119 BAUHAUS
Drawing after student's analysis of Kandinsky's Still Life Set-Up by A. Smith

#120 OLD MASTER TO STILL LIFE
After Delacroix's *Death of Sardanapalus*
3rd year Painting – A & AH
Howard Simkins
(See also #22)

#121 STILL LIFE
After Wesselman
Final Project overview
Peel Board of Education Teachers Workshop
A. Smith

#122 STILL LIFE
After Wesselman
Final Project #1
Peel Board of Education Teachers Workshop
A. Smith

#123 STILL LIFE
After Wesselman
Final Project #2
Peel Board of Education Teachers Workshop
A. Smith

#124 CAVE ART
Students overlaying their symbols
1st year Art History – GD
A. Smith
(See also #1)

#125 SEGAL
"Girl entering the Art Building" in altered photocopy of reproduction of sculpture – *Girl in a Doorway*
Annie working with Grade 7
Tim Todd
(See also #10)

#126 TWIN IN HISTORY
Mrs. Siddons as the Tragic Muse
after Reynolds
3rd year Drawing – A & AH
A. Smith
(See also #52)

Dr. Annie Smith
lecturing the Art History class
Graphic Design Program – Sheridan College
Masks and Headpieces Project

A Test – Courtesy of Peel Board of Education Teachers Workshop

Can you identify these grads?

Answers: Van Gogh, Morrisseau, Monet, Warhol, Magritte, Tom Thompson, Mondrian, Dali, Klee

Five

Evaluation

Teachers tell me: kids can't read. They don't pay attention; their attention span is too limited; they haven't the historical pegs to hang information on; they don't know allusions, especially the Biblical ones; they have no sense of time, of history; they would rather do than think; they are too easily satisfied with their own endeavours; they lack curiosity—enough to motivate them to learn; their own interests are stunningly limited; and they don't believe that what they can contribute to the course will be important enough to make the effort.

Kids tell me: teachers don't know what we are really interested in; we can't understand what they are saying; they won't answer "is this what you want?"; they think their class is the only one we're taking; they think we can easily find information for reports; they don't know how long a project takes; they tell us the requirements are "for our own good" (what is "our own good?"); they act as though what we do for class is not important. They encourage us to compete with one another, so cooperation is "cheating," and anything that can't be graded is unimportant.

Do you hear any of these comments? I know I do! They highlight the need to develop good evaluation techniques. How do you respond to such comments? Using projects has convinced me that there are different ways to test. We can design

better ways to examine and assess the status of student learning, progress and achievement. We can develop interesting and appropriate ways to attend to the important task of helping students understand what is expected of them and judge how close they are to meeting those expectations.

Before we can have confidence in our methods of evaluation, however, we must make our expectations clear. We must develop our criteria and we must make these criteria clear to students. And that, too, has its own challenges.

General Considerations: Expectations and Processes

Before you start, think about some of the following questions. They are the ones I try to answer before I begin any kind of evaluation or testing:

Do I make my goals clear? Am I constantly clarifying to students what I am hoping they will have learned by the end of the course? Do I let students know what I expect? Am I letting them know what will be graded? Do they know what weight will be given to the results of their research and what weight to presentations?

What about methodology? Is there enough variety in the assignments to give different talents a chance to express themselves? Is there room for students to learn to express themselves in a variety of modes? Am I giving them time to develop their skills? Am I spiraling my teaching, coming back to material introduced earlier; or is each skill discrete? Am I expecting them to make connections or to see connections when I make them? Am I able to accept their connections, validated by the class, perhaps, even though I may not understand the connection being made?

Vocabulary

Think about how you present vocabulary. I sometimes tell my students to bring a "zap gun" which they can use to stop me whenever I use a word they don't know. Try "architectonic!" If you don't hear "zap! zap!" you'd better look around to see if they are awake.

You needn't have a dictionary-perfect definition for every word you use. Co-opt students into providing memorable, accurate definitions, perhaps for a cumulative class list.

Here again it is important to be clear about your expectations. In every course there will be testable vocabulary, and students should be made aware of the list. But there ought to be plenty of additional material which may or may not be fully learned by all members of the class. When it's time for a test, make an effort to allow for interests and abilities both in choice of terms and in the ability to define them.

And don't forget games. Encourage students to help each other make up and/or play games like Trivial Pursuit, crossword puzzles, and scrambled letters. Once again, though, remember that some may learn by constructing the game and some by playing it.

Testing Visual Recognition and Facts

If you meet your class and then project slides on the screen while naming the work, artist, style, period and so forth, then it is logical to evaluate the learning of the students by asking them in turn to identify the work, artist, style, period and so forth. In my experience, when this method of teaching is used exclusively, the course evaluation is too often "slides, dates —boring" for students, and for teachers, too. But at least all are clear about the expectations, limited as they are.

When I show slides, sometimes I hope for exactly this kind of recognition. I think slide-recognition practice is especially useful for reminding students of what has been covered in the course and for review, allowing those who have remembered to remind those who have forgotten. Recognize

that it can be a learning experience to recall information—to identify that you know something, as well as a special joy that you have it in memory and can call it up at will.

Once I began to see where the ***Experiential Approach*** could take a student in learning Art History, I increased the amount of time for projects every year. This meant I had to develop appropriate criteria by which to evaluate the ways students were meeting my expectations in these projects. Having invited them to create freely from their own understandings, preferences and experiences, I needed to be open to their ideas and willing to expect the unexpected. To evaluate effectively, I had to become clear about the purpose, content and expected outcomes of projects. I think that when we make our expectations clear to students, sharing our criteria with them, we can be flexible and open in responding to their creative efforts. From past experience, I'll guarantee you can expect to be surprised!

Evaluating Projects

My criteria fall into the following four categories:

Quantitative: How much research went into the project; what sources were consulted (bibliography)?

Technical: How does the created object look? Does it meet assigned specifications (if any)? Does it represent the skill of the student?

Conceptual: How valid, or how strong are the ideas behind the solution to the assignment? How thoughtful is the interpretation—serious or glib?

Performance: In the oral presentation, how are the findings communicated to colleagues? Is there evidence of innovation, of attempts to convey meaning as well as to appeal to the interests of other members of the class? (And also, does this student respond when others are presenting?)

Categories can be weighted by the teacher, or students can be given the chance to weight various aspects of a project, either individually or by class consensus. Sometimes I do this by having class members assign a score of 1-10 to the presentation they are attending, and then I average the marks and enter that number. Another way is to select the median mark, that score which falls in the middle of all scores for the presentation. There are drawbacks: students may dislike a fellow student and arbitrarily mark him/her down, but this becomes less likely when they realize the same process will be used for their own presentations. In addition, a teacher must not be tempted to give unwarranted weight to this score: it must be balanced by many other marks and sources of evaluation.

I am always delighted by the immediacy of the sharing and the learning in these sessions. Unlike reading a paper, or turning in a project to the teacher, bringing a created object to discuss with the class allows the student to hear and see what each has been doing. It creates a supportive energy and camaraderie that enhances the learning.

Oral Presentation With Created Object

When all of us are in the class looking at student work and listening to the accompanying presentation, I am also paying attention to the response of the class.

- Are they "with the speaker?" (Does the presenter provide interesting and appropriate examples?)
- Is the relevance of the created object understandable to the class? (Is it effective in supporting the speaker's content?)
- Is the student audience taking some notes? (Is the speaker giving new, useful information?)

Later, I will read the written part (if any) and check what and how much has been read for the assignment. Notes on all this are part of my record for each student's presentation, with a little sketch of the student art work. These notes may be reviewed with the student at

will. I try to make sure that particularly successful solutions are photographed. Once in a while, I document a student response which clearly misses the mark, with the student's permission, of course. Both of these are useful when I discuss criteria with teachers and with other students. In presenting the assigned problem to another class, it is often useful to point out why a student work clearly did not meet the outlined criteria.

The Created Object—Here are some of my most important criteria for judging the success of student projects. These are the expectations toward which I direct my teaching.

No matter what the project, the following underlie all evaluative criteria: I want students to demonstrate that they have learned by the visual mode, and to defend their tangible, visual interpretation. I want to hear and see that they know why they've done what they've done. It should be obvious to the class and to me that the student has absorbed a sufficient amount of art historical understanding for the assignment. What I am looking for is the student's ability to absorb and understand an artist and the work of that artist, or a specific work, or perhaps a style. I look for evidence of understanding the personal traits of the artist and for evidence of trying to "think like-the artist." Or, I want to see a sound defense by a solid rationale of the student's chosen approach to the problem.

Overall results for the whole class need to be considered when evaluating any one student's production. There may well be a gap between teacher expectation and the class's understanding of the problem set. Because of the experiential nature of responses to the assigned problem, the degree of effort put in by students may well emerge only in discussion of the thinking behind their own work, and time must be allowed for this, either during presentation or in office hours later.

Sometimes the degree of effort is evident in the visual creation itself. Students' thoughtful originality sometimes surfaces only in the unpredictable methods they use to achieve an effect. One student successfully achieved the complex, integrated effect of a William Morris wallpaper design for the background on a record cover through photocopy techniques, a process certainly not available to Morris in his day. On the other hand, a photogram was one of Moholy-Nagy's preferred techniques, and the student thoughtfully appropriated it for the License Plate Project.

When students are presenting their results to the class, sometimes their intentions are clear but the visual image doesn't make the statement as clearly as their words do; other times it's the other way around. The point is that the process—the full process of description, analysis, creation, the dialogue about the artist and the student's understanding of the artist's intentions—needs to be made clear to the other students.

In my classes, any method by which a student expresses the visual is valid. They need not restrict themselves to drawing, painting, or photography unless I have so specified as a studio assignment. Photocopy or tracing, if used appropriately, is acceptable. Some images may be very simple, indeed, but the concept used is powerful. In the Mask and Headpiece Project, for example, in which students were to create and wear to class a mask or headpiece, one student used barbed wire for a "Crown of Thorns" as a headpiece. A clear concept, a focused, definite statement from art—yet not much technical work was involved. It was accepted equally with other, more complex, masks and headpieces. The teacher needs to take the lead in valuing "appropriateness to concept" over hours of work in execution of a piece.

A Test Is a Test Is a Test

Do I test? Yes. The tests

I make include identifications, vocabulary, slide comparisons, and essays. I imagine my tests look a lot like yours.

Do I show slides? Yes! But ***before*** I test their knowledge of the slides, I give practice sessions in writing comparisons, identifying images, and using art vocabulary to express what is seen.

In other words, I teach students how to take an Art History test. I ask them to make their own notes for the questions. This means I have to reassure them that this practice session is not a test. I've discovered that it is very difficult for them to write down what they think until they've talked it over with another student, so reminders about making notes first are in order. As there is no grading in these sessions, students are encouraged to share the results of their independent efforts. As teacher I can interject: "I'm sure you have noticed this and this and this. Now, write what you think about anything you just noticed, and then talk it over with the others. Have you any questions?" And even after they have learned the system, I like to have practice sessions to make sure their notes are accurate.

In response to questions, the teacher can review and amplify. This is where I often ask students what they would put on a slide test, and I include the consensus on the next slide test.

When it is time for the slide tests aim for cooperation and a little fun. Do you ever show slides asking just for style, or just for the name of the painter? (Do you ever show one with a clear signature on the work and ask for the name of the artist?) Sometimes in the slide examination part—ten slides to be identified—I show eight pairs of slides for students to identify the artist, and the last two spaces on the exam I leave blanks. They are to fill in the works of art and artists' names they studied so diligently and knew I would ask, but obviously forgot to do so!

A somewhat more challenging test gives three pairs of slides for which students will identify works, compare similarities/ differences and whatever else the teacher assigns. A fourth set will be left blank for them to work out an answer: "Which two images should I have put before you to compare and contrast? Do it now."

Reading—A Treat Not A Threat

Do I require reading? Yes! But Art History texts pose a challenge to many students. Not only is the specialized vocabulary unknown, but much of the history is also new to the reader and ungrounded in a remembered Time Line. And through it all are tiny reproductions or photographs, many in black-and-white, labeled with unpronounceable names, sizes in centimeters, and present location, usually far away and unknown. Let students know what information they will be held responsible for (tested on), and, when time permits, help them cope with the labels by pronouncing the names and perhaps having students suggest visually the actual size of a reproduced work. It's astonishing what we teachers can take for granted!

A useful beginning is "What question would you pose to the author of this text about the material you have just read? In a serious answer, you will find out something about the care with which the text has been read. Questions can be as direct as "Why do you say that?" or may voice a concern: "Why haven't you put in any women artists?" A teacher can give impetus to reading by posing a few detective problems for content or vocabulary to be found in the text. Or set a willing student the task of constructing the mystery in the next assigned chapter. Emphasize the text's resources, not its difficulties, and help students realize that much of what is written in a text is what the author has made of Art History. Have you asked a group of students to read

about a period or an "ism" in a text other than the one selected for the course, and then let them debate how the subject shall be known henceforth. Which author will have the last word?

This is more than just another idea. When I needed to pinpoint the events of the last decade of each century (1490s, 1590s and so on), I looked at some time lines constructed by art historians. Right there I learned about historical bias arising simply from the choice of date and annotation. One example is Thomas More. Frederick Hartt in *Art* chose this notation for More: 1515—"wrote *Utopia*." But Sara Cornell in *Art, a History of Changing Style* chose 1535—"beheaded for refusal to acknowledge Henry VIII as head of the Church." For Hartt, the notion of *Utopia* was important in the early 1500s in England. For Cornell, the notion of absolute power and conformity was important. Both dates are correct, but what a different picture each annotation gives of the era. You have only to imagine students investigating a work of art from this period to predict that the bias will affect their analyses.

Classroom Helps

In answer to teachers who tell me that their students cannot read the assigned text(s), I have a suggestion: start a collection of University Prints which will stand the hard use they are going to get from interested students. Each student will have a set of the chosen prints. Have your students interleave with these, or paste on the back of each, a short, typed information sheet you create giving the minimum information you expect a student to acquire, and where they may read more about the work for themselves. (University Prints will spiral bind any collection you choose.)

Another way of achieving a readable text might be to have older students write a mini-monologue geared to the younger grades in the school. Perhaps they could also visit the class as the author of the mini-text and let the younger students interview them.

Further, when students have read about the work of art and have something to say about it, they can write short essays to be evaluated for accuracy, substance, and clarity. These need not be complete and the aspects they address can vary, so that what one student may miss another will pick up. These essays can then be duplicated so that each student will have a set. Together with the prints, the essays form a mini-text of appropriate readability and complexity for the students. When each student has a copy of the mini-text to take home, be sure you make an extra one to keep in the classroom for use in the future. And don't forget your school library: a readable mini-text could be a valuable addition to the general collection.

Writing

Do I assign essays and other kinds of writing? Yes! Here is the place to unlock your storehouse of Important Things to Remember. Key points eventually emerge during the course you are teaching. In the first five minutes of a few classes, give students one key point to write about, picking something you have emphasized. Then keep a file of these, so that at the end of the course, you have some spontaneous writing as well as exam answers from each student.

Ask students to write a letter to their artist, asking him/her questions which are troubling them in their research. This will expose their frustrations, some of which you may be able to dissolve with guidance toward available resources. When I have done this, sometimes the whole class becomes involved in finding answers and further information. The letter will point out (for evaluative purposes) the thoughtfulness of their interest or curiosity, gaps in their own research as well as in available resources, a point to take up with the librarian.

And don't forget that parents can be superb resources—books, collected works of art, historical artifacts, first-hand accounts of museums, artists and crafts-people, even travelogue videotapes provide vicarious knowledge to locate where artists lived and worked and where their works are located.

Have students keep a notebook or journal for entries about field trips and outside galleries. Ask for a written report to be submitted with a photograph or drawing of the studied object(s). This allows you to notice spelling and general comprehension. I remember seeing in a report on Greek sculpture, in reference to the "s" curve, that there was an "undulating ass curve" in the figure—true, but unrepeatable. I also noted that students who have misunderstood a name cannot look up material on that artist, so I began to write names on the board when introducing the artist or art history labels.

One useful way to incorporate student research into an expanding annotated bibliography was to ask them to look at their reading notes for a project, or class assignment, and transcribe the most important material on a 4" x 6" card, in correct bibliographic style. At first, of course, you will need to read them, correct the form, and make sure the material is accurate. You will need to set a form appropriate to your group, including at least the topic/category, bibliographic reference, and their response to the meaning of the assignment.

The daunting task of reading these cards for correctness can be turned into a learning experience for your class. Let students read each other's cards. If they find a mistake, reward the editor. This is a good time to reinforce their attention to bibliographic style, and to teach how to look for mistakes so they won't be the ones making them.

If you have library resources, or students with access to glossy magazines like *Art and Antiques*, *Architectural Digest*, *Graphis*, *Domus*, *Art in America*, *Art News*, *Canadian Art*, *Parallelogram*, and *The Artist's Magazine*, assign students one article per week or month, to read and report about on a 4" x 6" card for the file. If they can get permission, perhaps they can take the article in its entirety for a loose file or for the "Companion" we talked about in Chapter Two.

Student Involvement in Class

In addition to expecting students to be creatively responsive to oral presentations by their peers—as in participating in games and in helping them see what may be needed in a report to make it clear—I also want student involvement in class proceedings. This has taken several forms, especially the four following.

The Student as Teacher. Occasionally give two or three students a question from the assigned reading or lecture prior to the class period, for which they will decide the answer and then question others in the class. Alternatively, and in order to focus their attention, you might give them a question from material about to be presented. Then the student teachers can reinforce the concept or introduce it to the class. Make it short! And be sure to tell the student teachers that they are free to make the material interesting and memorable for their colleagues. Let the "teachers" decide what important points should be tested, and how.

The Student as Evaluator. This is another way to prompt students to notice what is involved in the evaluation of projects. Use students to assess created objects brought back to class. Put the student productions around the room, and assign teams of three to examine them, using a check list for content, preparation, overall design, or any other quality you deem important. Ask each team to mark three productions, other than their own, on a scale of one to ten and sign the reports. Then, evaluate the students' assess-

ments and point out what the teams may have missed. Students see all the completed projects, but in their teams of three they focus on three works closely enough so they won't be found lacking in their analyses.

The Student as Imitator. Once they get into the text and related research in magazines and journals, students begin to experience difficulty in reading historical and critical materials. One way you can help unravel these difficulties is with a class project. You are going to do a thorough analysis of a short excerpt from a general Art History text. Begin by reading it aloud, and then analyze "what has been said" using questions like these:

- Does the passage begin by telling the dates of birth/death of the artist? Tell where he/she lived?
- Does it then zero in on one work? Describe it analytically? Metaphorically?
- Does the author express an opinion, or give a judgment about the work?
- Does the author compare the work to another in the same time period, to the work of a predecessor, or a teacher?

With this analysis of structure as a guide, have each student choose a work of the past forty years and, using the same format, imitate the art historian in writing about the work of art. If the studied author began with dates and locus, the student must begin the same way. Older students are perhaps ready to analyze a piece on their own after the class exercise, and then imitate that piece in writing about a contemporary work.

The Student as Collaborator. In the same way that students find it difficult to deal with the words art historians use to describe two-dimensional visual images, they find architectural descriptions confusing and ultimately discouraging. But you can help them immensely if you will take time with them to look at an actual building whose design resembles buildings from a time period already assigned and read. (You'll be grateful for those Neo-Classical banks and those weighty Neo-Gothic schoolhouses after all.) Encourage them to analyze a building in terms of what they've read, examining the materials and the spaces and noticing how the spaces relate to human uses. How does the outside of this building make you feel? How does the outside tell us about what is inside? If there is a huge entryway with glass over the door—what do they think is just inside that door? Is it a building which has put the first two floors together, and then the divisions/stories get smaller as the building rises? How does that compare with contemporary architecture in which the exterior components are all of the same size? Is there a different feeling? What do they think is the source of the difference? Questions like these are an effective way to help them develop the power to describe verbally what is actually there. Then, let your test be personal as you offer students the chance to reveal what they know, even if you didn't think to ask them.

Grading

Grades are a fact of student life, a necessity in the face of our quantified educational goals. Each of you meets the need for "turning in a grade to the office" in your own way. I am sure that you make every effort to be fair, to take all appropriate efforts and productions into account when assigning a grade.

A game I devised to give students an opportunity to re-do assignments is called "Win, Lose or Draw." Ultimately it involved each student's self-assessment in specific categories appropriate to the assignment—"technical handling of medium," "conceptual understanding" or "evidence of historical research"—and upon matching his score sheet with mine we compared marks for each category. If the student's score was higher in a category than the monitor's (mine, as

teacher) the student had to convince the monitor of his/her error. If a verbal explanation didn't succeed, the student could "Draw," which means that the student could re-do the assignment to prove that the original self-assessment score should stand. If the monitor's mark was higher than the student's, the mark stood. If the marks matched exactly, the student won an extra point. You could discuss the idea with your class—perhaps they will see "Win, Lose or Draw" as a positive opportunity—maybe even as fun!

Before that final grading, however, I recommend a mid-term evaluation (see Form, page 133). Evaluations conducted only at the end of term are not usually taken seriously because they are often anonymous, and the students are "out the door." But if you involve them in a thoughtful evaluation of both their and your participation and of course content at the halfway mark, then you can often bring about significant and effective change.

Other ways to encourage more attention to self-assessment at the end of the semester are to offer students the option of creating their own evidence of significant improvement in a final project. Perhaps these questions could be put to the class: "Looking back over the semester, what would you change? How?" And then—"Do it!"

Or an optional final project might be to "Demonstrate your most significant learning this semester."

By varying your methods in evaluating assignments, you will be able to offer all students whatever curricular experiences you have set for your class, and in addition, give them the opportunity to show what they can do. It is so important for students to be involved with what is real, seeing and touching the real, talking about the real, rather than to be limited to reading about artists and looking at their works in reproduction. Using these evaluation techniques for projects will not only allow you to assess what students bring to their art experience from their reading but will also allow you to realize to what degree the experiential foundation supports understanding and perhaps a passion for research.

I've always believed that most of learning is simply remembering what we are interested in. If we have succeeded with our students, there's no telling how far their interest will take them...

once they've gotten into Art History.

MID-YEAR EVALUATION

Sample form

PURPOSE: To assist each of us to make (Course Title) the best experience possible.

FORMAT: Please think seriously and write carefully your considered thought about the following areas of concern. You may wish to include your name, especially if you feel that it may help to characterize this course in a more personal way to meet your needs.

AREAS OF CONCERN: Your participation, my participation, the course content.

1. Take time to evaluate **your participation** in this course. Consider what you have done best and the ways you might improve. Include in-class participation, out-of-class participation, time management, and understanding of assignments. Consider what you might do to change behaviour or participation, and where you feel improvements could be made to enhance this course for you.

2. Please **evaluate my participation**. Am I meeting your needs in this course? Do I spend enough time with you individually? Am I clear in speaking with you about your work, or in explaining objectives and issues in art? Are the introductions to methods, media and concepts, etc., clear? How would you suggest I might make improvements with regard to your needs in this course?

3. Now evaluate the **course content**. Consider what would be ideal for you as we move into Semester II of this course. More hands-on demonstrations? More time for group evaluations? More field trips? More exposure to contemporary painters and their issues? Or past painters? What seems missing to you to this point in course content? What changes would be best for you, and in your considered opinion, the entire class?

HAVE A WONDERFUL HOLIDAY BREAK!
ALL BEST WISHES THAT THIS BE A TERRIFIC YEAR FOR YOU!

COURSE NAME:

TEACHER'S NAME:

STUDENT'S NAME:

DATE:

Footnotes

Publishers acknowledgements are found in the back of this book.

pp. x 1. Edmund Feldman, "Anthropological and Historical Conceptions of Art Curricula," *Art Education*, October 1980. 9

2 2. Joshua Taylor, *To See is to Think: Looking at American Art*, Washington D.C., Smithsonian Institution Press, 1975. 5

3 3. Taylor, *op. cit.* 7

5 4. Taylor, *op. cit.* 8

5 5. Christopher Kirkland, "Art, Sex and Death in Secondary Schools," in The Fourth R, *The Andover Review: A Journal for Secondary Education*, Vol 6 No1 Spring1979. 27-35

5 6. Kenneth Eble, "Growing Up in Utopia" in *A Perfect Education*, NY, Macmillan, 1966. 74

8 7 Richard Bell, "The Educational Arts," in *Design for Arts in Education.* May/June 1985. 9

29 8 Keith Swanwick, *The Arts in Education: Dreaming or Wide Awake*? Special Professorial Lecture, November 4, 1982. London, Institute of Education, University of London, 1983. 9

56 9. E.H. Gombrich, *Art and Illusion*, 2nd ed. revised. New York, Bollingen Foundation, 1965. 370

75 10. Janson, *History of Art* , 3rd ed. New York, Abrams, 1967. 527; Gerald F. Brommer with David Kohl, *Discovering Art History.* Worcester MA, Davis Publishing Inc, 1981. 306

76 11. Kenneth Clark, *The Other Half: A Self-Portrait.* Don Mills, Ontario, Longman Canada, Ltd, 1977. 223-4

76 12. Arnold Glimcher and Mark Glimcher, *Je suis le cahier — Sketchbook of Picasso.* New York, Atlantic Monthly Press & Pace Gallery, 1986. Quoted in "Painting and Painter in Aesthetic Education," Jerome Stolnitz, *Journal of Aesthetic Education.* Vol 18, No 3, Fall 1984.

91 13. Felix Klee, "My Memories of the Weimar Bauhaus," in *Bauhaus and Bauhaus People*, ed. Eckhardt Neumann. New York, Van Nostrand Reinhold, 1970. 37-43

106 14. John Berger, *The Sense of Sight.* ed. Lloyd Spencer, Random House, 1985.

111 15. E. H. Gombrich, *The Story of Art*, 13th ed. Oxford, Phaidon, 1978. 41

114 16. Meyer Shapiro, quoted in Albert Elsen, *Purposes of Art*, 3rd ed. revised. New York: Holt, Rinehart & Winston. 300

119 17. Richard Murphy, *The World of Cezanne 1889-1906.* New York, Time-Life Books, 1968. 134

Appendix

Bold type indicates works illustrated by line drawings in text and colour signature.

Artists

Albers, Joseph 1888-1976
Alberti, Leon Battista 1404-1472
Albright, Ivan 1897-1983
Andrews, Stephen b.1956
Arcimboldo, Guiseppe 1527-1593
Bacon, Francis 1910-1992
Balthus (Klossowski of Rola) b. 1908
Bauguin 1620-1640
Beardsley, Aubrey 1872-1898
Beckmann, Max 1884-1950
Behrens, Peter 1868-1940
Bill, Max b. 1908
Boecop, Mechteld toe c.1547 (active)
Bonheur, Rosa 1822-1899
Bonnard, Pierce 1867-1947
Bosch, Hieronymus c.1450-1516
Botticelli, Alessandro 1444-1510
Bougereau, William 1825-1905
Bourassa, Napoleon 1827-1916
Bouts, Dirc 1400-1475
Bramante (of Urbino) 1444-1514
Braque, Georges 1882-1963
Breughel, Pieter 1530-1569
Brooks, Romaine 1874-1970
Campin, Robert: Master of Flemalle 1378-1444
Caravaggio, M.M.A. da 1569-1609
Carr, Emily 1871-1945
Cassatt, Mary 1844-1926
Castagno, Andrea del 1421-1457
Cézanne, Paul 1839-1909
Chagall, Marc 1887- 1985
Chardin, J. B. S. 1699-1779
Christo (Jaracheff) b 1935
Close, Chuck b 1940
Constable, John 1776-1837
Copley, John Singleton 1737-1815
Cortona, Pietro da 1596-1669
Cotán, Juan Sanchez 1561-1637
Courbet, Gustave 1819-1877
Crane, Walter 1845-1915
Dali, Salvador 1904-1989
Danby, Ken b. 1940
Daumier, Honoré 1810-1879
David, Jacques-Louis 1748-1825
De Andrea, Joe b. 1941
De Chirico, Giorgio 1888-1919
Degas, Edgar 1834-1917
De Kooning, Willem b. 1904
Delacroix, F.V.E. 1798-1863
Demuth, Charles 1883-1935
Denis, Maurice 1870-1945
Dine, Jim b. 1936
Dubourg, Victoria (Fantin-latour) 1840-1926
Dubuffet, Jean 1901-1985
Dürer, Albrecht 1471-1528
Eakins, Thomas 1844-1916
EGYPTIAN - Queen Nefertiti c. 1365 B.C.
El Greco (Domenico Theotokopoulos) 1541-1614
Ensor, James 1860-1949
Escher, M.C. (Maurits Cornelis) 1898-1972
Fafard, Joe b. 1942
Fantin-Latour, Henri 1836-1904
Fisher, Alvan 1792-1863
Flack, Audrey b. 1931
Fra Angelico 1387-1455
Fra Filippo Lippi 1406-1469
Francesca, Piero della 1416-1492
Franck, Albert 1899-1973
Frankenthaler, Helen b. 1928
Friedrich, Caspar David 1774-1840
Gainsborough, Thomas 1727-1788
Gaudi, Antonio 1852-1926
Gauguin, Paul 1848-1903
Gaulli, Giovanni-Battista 1639-1708
Géricault, Théodore 1791-1824
Ghirlandaio 1449-1494
Giacometti, Alberto 1901-1966
Golub, Leon b. 1922
Goya, Francisco 1746-1828
Gozzoli, Benozzo 1420-1497
Greenough, Horatio 1805-1852
Gris, Juan 1887-1927
Grosz, George 1893-1959
Guardi, Francesco 1712-1793
Guercino (Barbieri) 1591-1666
Hals, Frans 1584-1666
Hanson, Duane b. 1925
Harris, Lawren 1910-1970
Heda, W.C. 1593-1680
Hind, William 1833-1888
Hiroshige, Ando 1797-1858
Hoffman, Josef 1870-1956
Hogarth, William 1697-1764
Hokusai, Katsushika 1769-1849
Holbein, Hans 1460-1524
Homer, Winslow 1836-1910
Hopper, Edward 1882-1967
Indiana, Robert (Clark) b. 1928
Ingres, Jean Auguste Dominique 1780-1867
Inness, George 1825-1894
Itten, Johannes 1888-1967
Jackson, A.Y. 1882-1974
Johns, Jasper b. 1930
Kahlo, Frida 1907-1954
Kandinsky, Vasily 1866-1944
Kienholz, Edward b. 1927
Kirchner, Ernst Ludwig 1880-1938
Klee, Paul 1879-1940
Klumpke, Anna Elizabeth 1856-1942
Kokoshka, Oskar 1886-1980
Kollwitz, Käthe 1867-1947
Kurelek,William 1927-1977
Leonardo (da Vinci) 1452-1519
LeWitt, Sol b.1928
Leyster, Judith 1609-1660
Lichtenstein, Roy b. 1923
Limbourg Brothers c.1385- 1439
Lindner, Ernst 1897-1988
Lismer, Arthur 1885-1969
Lochner, Stefan c.1442 (active)
Longo, Robert b. 1953
Mackintosh, Charles Rennie 1868-1928
Mackmurdo, Arthur 1851-1942
Magritte, Rene 1898-1967
Maillol, Aristide 1861-1944
Malfatti, Anita 1889-1964
Manet, Édouard 1823-1883
Mantegna, Andrea 1431-1506
Marisol (Escobar) b. 1930
Masaccio 1401-1428 ?
Matisse, Henri 1869-1954
Michelangelo 1475-1564
Miró, Joan 1893-1974
Modersohn-Becker, Paula 1876-1907
Modigliani, Amedeo 1884-1920
Moholy-Nagy, Laszlo 1895-1946
Molinari, Guido b. 1933
Mondrian, Piet 1872-1944
Monet, Claude 1840-1926
Moore, Henry 1898-1986
Morandi, Giorgio 1890-1964
Morris, William 1834-1896
Morrisseau, Norval b. 1932
Munch, Edvard 1863-1944
Munter, Gabrielle 1877-1962
Nelli, Suor Plantilla 1523-88
O'Keefe, Georgia 1887-1986
Oldenburg, Claes b. 1929
Oudry, Jean Baptiste 1686-1755
Pelian, Alfred 1906-1987
Picasso, Pablo 1881-1972
Piero della Francesca 1416-1492
Pollaiuolo, Antonio c. 1431- 98
Pollock, Jackson 1912-1956
Portinari, Cândido 1903-1962
Poussin, Nicolas 1594-1665
Pozzo, Andrea 1642-1709
Pratt, Mary b. 1935
Radziwill, Franz b. 1895
Raphael 1483-1520
Redon, Odilon 1840-1916
Reid, Bill b. 1931
Rembrandt 1607-1669
Renoir, Auguste 1841-1919
Reynolds, Sir Joshua 1600-1682
Riley, Bridget b. 1931
Rivera, Diego 1886-1957

Continued

Artists

Rodin, Auguste 1841-1917
Rousseau, Henri 1844-1910
Roy-Audy, Jean B. 1778-1848
Rubens, Peter Paul 1577-1640
Ruisdael 1600-1670
Samaras, Lucas b. 1936
Schongauer, Martin c. 1430-1491
Segal, George b. 1924
Seurat, Georges 1859-1891
Siqueiros, David 1898-1974
Smithson, Robert 1928-1973
Sodoma, Giovanni Antonio Bazzi 1477-1549
Thiebaud, Wayne b. 1920
Thomson, Tom 1877-1974
Tiffany, Louis 1848-1933
Titian 1488-1576
Toulouse-Lautrec, Henri de 1864-1901
Tousignant, Claude b. 1932
Turner, James M.W. 1775-1851
Vallayer-Coster, Anne 1744-1818
Van de Velde the Younger, Willem 1633-1767
Van de Velde, Adriaen 1636-72
Van de Velde, Henry 1863-1957
Van Dyck, Anthony 1599-1641
Van Eyck, Jan 1366-1426
Van Gogh, Vincent 1853-1890
Vasarely, Victor b. 1908
Velázquez, Diego Rodriguez de Silva y 1599-1660
Vermeer, Jan (of Delft) 1632-1675
Vigée-Lebrun, Elizabeth 1756-1842
Vostell, Wolf b. 1932
Vuillard, Edouard 1868-1940
Walkowitz, Abraham 1878-1965
Warhol, Andy 1930-1987
Watteau, Jean-Antoine 1684-1721
Webb, John 1611-1672
Wesselmann, Tom b. 1931
West, Benjamin 1738-1820
Whistler, James McNeill 1834-1903
Witz, Konrad 1400-1444/7
Wood, Grant 1891-1942
Wren, Sir Christopher 1632 -1723
Wright, Frank Lloyd 1867-1959
Wyeth, Andrew b. 1917
Zurburán, Francisco de 1598-1664

Art Works Mentioned in Text

Key: A = Architecture, SA = Sculpture on Architecture, PA = Painting on Architecture, S = Sculpture, p = Portrait, **Bold** = Line drawings by Annie Smith

100 Netherlandish Proverbs- Pigs in Corn
100 Netherlandish Proverbs- The Eel
A Pond in a Garden, Thebes
A Sunday Afternoon on the Island of La Grande Jatte
Adoration
Air (Birds)
Ali Baba
Allegory of Water
Altamira, PA
American Gothic
Annunciation
Antiochus and Stratonice 1774
Apollo with centaur, SA
Ara Pacis, S
Arc de Triomphe, A
Around the Fish
Artist in the Studio
At the Moulin Rouge
Athenian Parthenon, A
Autumn Rhythm
Backyard of Blecker Street
Balcony
Baptisme de Jesús, SA
Basket of Strawberries
Beckmann Self Portrait 1908, 1938, 1950
Bedroom at Arles
Birthday
Bodegón
Bodegón 1603
Bonheur, P
Book of Kells
Borghese Palace, A
Boy with a Flute
Braque, p
Bread in the Oven
Brook Watson and the Shark
Brooks self portrait
Burial of Procion
Cacau
Ceiling of Ducal Palace at Mantua, PA
Chagall self portrait
Christ in Deposition
Churchill, London, S
Close self portrait
Creation of Adam, PA
Dance II
David, S
Dead Christ
Death of Marat
Deesis
Delacroix self portrait
Don Manuel Osorio Manrique de Zuñiga
Door to the River
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Madonna in Rotundo
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Pies and Cakes
Portrait d'une dame de L'Ile Perrault
Portrait of a Librarian
Portrait of Meyer de Haan
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Primavera
Proportion Studies of the Head
Queen
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108 Vermeer, *View of Delft*
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64 Andrews *Nelson's Coronet Band* 1986 From series: *Great Canadian Legends* , Collection of the artist, charcoal on paper, 95" x 100"

105 Arcimboldo *Air (Birds)* ca. 1571 Private Collection, oil on canvas, 29 1/2" x 22 1/4"

104 Arcimboldo *Allegory -Water* 1598 Kunsthistorisches Museum, oil on wood, 26 1/8" x 19 7/8"

105 Arcimboldo *Spring* 1573 Louvre, Paris, oil on canvas (remounted), 30 1/8" x 25 1/4"

32 *Baptisme de Jesús* 12th Century Capital in the Cloisters of the Monastery of Sta. Maria de l'Estany, Spain, sculpture: stone

34 *Book of Kells,* St. Mark leaf (folio 130) ca. A.D. 760-820 Trinity College, Dublin, illumination (ink & colour on vellum), 13" x 9 1/2"

78 Botticelli *Primavera(Spring)* 1482 Galleria deggli Uffizi, Florence, tempera on panel, 6'8" x 10'4"

52 Bourassa *The Little Fishermen* Musée du Québec, oil on canvas, 49 x 58.6 cm

93 Breughel *100 Netherlandish Proverbs* 1559 Staatliche Museum, Berlin, wood panel, 45 5/8" x 63 1/2"

44 Bulgarian Icon *Deesis* 1495 Bachkovo Monastery, Bulgaria, panel painting, 10" x 14"

27 Campin? Master of Flemalle *Annunciation (The Merode Altar-piece)* 1425-6, The Cloisters, Metropolitan Museum of Art, New York, panel painting, 25 3/16" x 24 7/8"

50 Cézanne *Card Players* 1890-93 Louvre, Paris, oil on canvas, 17 3/4" x 22 1/2"

69 Cézanne *Woman with Coffee Pot* 1895 Louvre, Paris, oil on canvas, 51 1/4" x 38 1/4"

69 Chagall *Birthday* 1915 Guggenheim Museum, New York, oil on canvas, 81 x 100 cm

28 Christo *Valley Curtain* 1971-2 Grand Hogback, Rifle Gap, Colorado, nylon polyamide & steel cables, 185'x1250'x1368'

49 Copley *Brook Watson and the Shark* 1778 Museum of Fine Arts, Boston, oil on canvas, 72 1/2" x 90 1/4"

41 Daumier *The Clowns* ca. 1850 Metropolitan Museum of Art, New York, watercolour and charcoal, 14 3/8" x 10"

59 David *Death of Marat* 1793 Musées Royaux des Beaux-Arts, Brussels, oil on canvas, 63 3/4" x 49 1/8"

42 Degas *The Rehearsal* 1879 The Frick Collection, New York, oil on canvas, 47 x 61 cm

50 Delacroix *Self Portrait* 1835-7 Louvre, Paris, oil on canvas, 26" x 21"

101 Dürer *Proportion Studies of the Head* (Sketchbook), Detail of 15 Constructed Heads in Physiognomy 1513-1515 Säshsische Landesbibliothek, Dresden, 81/2" x 11 1/2"

32 *Els Reis y Herod* 12th Century Capital in the Cloisters of the Monastery of Sta. Maria de l'Estany, Spain, sculpture: stone

94 *Empress Theodora* ca. A.D. 547 San Vitale, Ravenna Mosaic

57 Flack *Queen* 1976 Collection:Allen Leeds, acrylic on canvas, 203 x 203 cm

62 Fra Angelico (attributed to) *Last Judgment* 1420-30 Museo di San Marco, Florence, 41" x 82 1/2"

79 Fra Filippo Lippi *Madonna and Child (with Pomegranate)* 1452 Pitti Gallery, Florence, panel painting (Tondo)

75 Franck *Backyard of Blecker Street* 1969 Private Collection, oil on masonite

67 Gauguin *Pastorales Tahitiennes* 1892 Museum of Modern Western Art, Moscow, oil on canvas, 33 7/8" x 40 1/2"

42 Gauguin *Portrait of Meyer de Haan* 1889 Private Collection, oil on wood, 80 x 52cm

54 Gauguin *Still Life with Three Puppies* 1888 Museum of Modern Art, New York, oil on canvas, 34 3/4" x 24 5/8"

Plate #9 Gauguin *Symbolist Portrait with Halo* 1889 National Gallery of Art,Washington D.C., oil on wood, 31 1/4" x 20 1/4"

39 Géricault *The Raft of the Medusa* 1818-19 Louvre, Paris, oil on canvas, 16'1" x 23'6"

49 Goya *May 3, 1808* 1814-15 Museo del Prado, Madrid, oil on canvas, 8'9" x 13'4"

55 Goya *Portrait of Don Manuel Osorio Manrique de Zuñiga* 1788 Metropolitan Museum of Art, New York, oil on canvas, 50" x 40"

74 Harris *Mount LeFroy* 1930 McMichael Canadian Art Collection, Kleinburg, Ontario, oil on canvas, 52" x 60"

57 Heda *Still Life* ca.1648 Fine Arts Museums of San Francisco, oil on panel, 34" x 27 1/2"

52 Hind *Self Portrait* 1863 McCord Museum, Montreal, watercolour, 30.5 x 22.9 cm

Continued

Masterpieces Used in Projects

Alphabetized by artist with date, provenance, medium and size

70 Homer *The Nooning* 1873 Wadsworth Atheneum, Hartford, Connecticut, oil on canvas, 13 3/8" x 19 5/8"

117 Hopper *Tables for Ladies* 1930 Metropolitan Museum of Art, New York, oil on canvas, 122.5 x 153 cm

21 Iktinos and Kallikrater: *The Parthenon* Acropolis, Athens, Greece, ca. 447-438 B.C.

117 Klee *Around the Fish* 1926 Museum of Modern Art, New York, oil on canvas, 46.7 x 63.8 cm

74 Klee *Senecio* 1922 Kunstmuseum, Basle, Switzerland, oil on linen, 16" x 15"

34 Limbourg Brothers *Grande Chartreuse* 1410-13 in Belles Heures of Jean, Duke of Berry, Hand-painted book

31 Malfatti *The Lighthouse* 1915 Private Collection, oil on canvas, 46.5 x 61.2 cm

73 Mantegna *The Dead Christ* ca. 1501 Pinacoteca di Brera, Milan, tempera on canvas, 26" x 31"

43 Matisse *Dance II* 1909-1910 Hermitage Museum, St. Petersburg, oil on canvas, 8'5" 5'8" x 12'9 1/2"

42 Matisse *Mme. Matisse (The Green Stripe)* 1905 Royal Museum, Copenhagen, oil & tempera on canvas, 15 7'8" x 12 7/8"

37 Matisse *Interior with Egyptian Curtain* 1948 The Phillips Collection, Washington, D.C., oil on canvas, 45 3/4" x 33 1/8"

37 Matisse *The Little Studio (Studio under the Eaves)* 1903 Fitzwilliam Museum, Cambridge, England, oil on canvas, 21 5/8" x 18 1/8"

36 Matisse *Woman at Window* 1922 Montreal Museum of Fine Arts, oil on canvas, 72.5 x 93 cm

40 Michelangelo *David* 1501-04 Galleria dell'Accademia, Florence, sculpture:marble, height 14'3"

68 Monet *The Luncheon* 1968 Staedel Institute, Frankfurt, oil on canvas, 75 3/8" x 49 1/4"

117 Pellan *Basket of Strawberries* 1942, Private Collection, Montreal, oil on canvas, 91.4 x 63.5 cm

26 Picasso *Girl Before a Mirror* 1932 Museum of Modern Art, New York, oil on canvas, 63 3/4" x 51 1/4"

26 Picasso *Grande Tête de Femme au Chapeau Orné* 1962 Private Collection, linoleum cut, 25 1/4" x 21"

29 Piero della Francesca *Annunciation* from *Polyptych of St. Anthony* 1470-72 Galeria Nazionale del Umbria, Perugia, Italy, tempera on wood panel, 122 x 94 cm

72 Pollaiuolo *Martyrdom of San Sebastian* 1475 National Gallery, London, tempera on panel, 9'7" x 6'8"

31 Portinari, *Cacau* 1936-44 fresco in Ministry of Education, Palâcio da Cultura, Rio de Janeiro, 2.80 x 2.98 m

67 Poussin *Holy Family on the Steps* 1648 National Galley of Art,, Washington D.C., oil on canvas, 27" x 38 1/2"

75 Pratt *Bread in the Oven* 1974 Private Collection, Toronto, oil on panel, 40.6 x 60.9 cm

111 Radziwill *Germany* 1944 Sprengel Museum, Hanover, Germany

45 Raphael *Galatea* 1513Villa Farnesina, Rome, fresco, 9'8 1/2" x 7'4"

38 Reid, *The Raven and the First Men* 1980 Museum of Anthropology, U. of British Columbia, Vancouver, sculpture:laminated yellow cedar, 83" x 71"

103 Rembrandt *Self Portrait* 1669 Mauritshuis, The Hague, oil on canvas, 59" x 51"

35 Renoir *La Loge* 1874 Courtauld Institute, London, oil on canvas, 31" x 35"

55 Rousseau *Sleeping Gypsy* 1897 Museum of Modern Art, New York, oil on canvas, 51" x 79"

Plate #8 Roy-Audy *Portrait d'une dame de L'Ile Perrault* National Gallery, Ottawa, oil on canvas, 67 x 57.8 cm

69 Segal *The Diner* 1964 Walker Art Center, Milwaukee, sculpture:mixed media

38 Segal *Girl in a Doorway* 1965 Whitney Museum, New York, sculpture:aluminum paint, glass,plaster, wood, 113" x 63 1/2" x 18"

40 Segal *Woman on a Bench II* 1980 Collection: Dr.& Mrs. P.T.Walker Philadelphia, sculpture:painted plaster & painted wood, 47" x 47" x 40"

22 *Temple of Zeus* 470-456 B.C. Olympia, Greece

50 Van Eyck *Man in a Red Turban* 1433 National Gallery, London, oil on panel, 10 1'4" x 7 1/2"

98 Velázquez *Las Meniñas* 1656 Museo del Prado, Madrid, oil on canvas 10'5" x 9' 1/2"

99 Vermeer *Girl with the Pearl Earring (Portrait of a Young Girl) 1665* Mauritshuis, The Hague, oil on cànvas, 18 1/4" x 15 3/4"

117 Wesselmann *Still Life #34* 1963 Private Collection, acrylic and collage on board, 48" diam.

61 West *The Death of General Wolfe* 1770 National Gallery of Canada, Ottawa, oil on canvas, 59 1/2" x 84"

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DIALOG: Art Literature International — the online database for RILA.

WILSONLINE: The Art Index — 0nline version, also on CD-ROM or in paper format... check with your library for access information.

Publications of the International Society for Education through Art, Canadian Society for Education through Art, National Art Education Association (US), and similar publications from other countries.

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Suggested Reading

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Time-Life — "The World of ..." Series

Eyewitness Art— Dorling Kindersley Limited

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